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# THE BURLINGTON MAGAZINE

*for Connoisseurs*

*Illustrated & Published Monthly*

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# THREE ITALIAN PICTURES IN THE PENNSYLVANIA MUSEUM

BY OSVALD SIRÉN

AMONG the many rapidly growing art institutions of America, the Pennsylvania Museum in Philadelphia is, because of its important collections of Occidental and Oriental art, certainly one of the most remarkable. During a visit there last Spring I was much impressed both by the efficient way in which the museum's growth was being directed and by the fine preparatory work performed by its officials, including an excellent staff of young curators. The full significance of what is being done will not be fully appreciated until the museum is transferred from its present inadequate quarters in the old Memorial Hall in Fairmount Park to the splendid new Art Gallery which is being erected in the city.

Through the kindness of the curator of paintings I was provided with photographs of some of the Italian pictures, and I am glad to be able to contribute here a few remarks about three of them which may lead to a better appreciation of their historical and artistic importance. They all form part of the Wilstach Collection, which was bequeathed to the city of Philadelphia as early as 1890, together with a sum of money for additional acquisitions. They are by no means the only problems in this highly varied and somewhat uneven collection, which has been administered by a board, almost independently of the museum staff. A great many pictures have been added through purchase or gift to this section of the gallery during the last twenty or thirty years, particularly by the well-known and much regretted Philadelphia collector, John G. Johnson. Separate catalogues of the Wilstach Collection have also been published, the last in 1922, having been compiled mainly by Mr. Maurice W. Brockwell, and completed with some additional notes by Mr. Arthur Edwin Bye, the curator of paintings at the museum. Those who want more complete information about the general character of contents of the Wilstach Collection will find it in this very careful publication, which includes descriptions of no less than 358 pictures, besides 51 plates and an historical introduction.

The earliest of the pictures to which I should like to draw attention is a small panel (No. 167) attributed to the Italian school. It represents *The Visitation*. It will be seen from PLATE II, A, that the figures are very large in proportion to the buildings, which are quite arbitrarily constructed but effective as decorative wings to the scene. They are painted in light grey and pinkish tones, while the figures wear dark costumes and white hoods. The colouring, as well as the general design of the picture is typically Quattrocento, yet, as the picture evidently is the work of a comparatively feeble provincial artist, it would be rash to assume that it was done before the end of the fifteenth century. I think, as a matter of fact, it is more probable that it was executed during the first decade of the sixteenth century, its author having been one of those archaistic retardatarii who continued to carry on the traditions of the preceding generation without creating anything fresh of their own. One recognizes here, without much hesitation, the hand of the Sienese painter Andrea di Niccolo, well known through several signed works in Siena and the surrounding province. One may mention, for comparison, the altar-panel in the Compagnia di SS. Crispino e Crispiano, signed and dated 1510. It is probably one of the latest of Andrea's works, but it still shows him faithfully following in the footsteps of Neroccio and Matteo di Giovanni, transforming their types into lifeless masks, and their sentimental naivité into sheer childishness. The Madonna in this altar panel is a sister of the Virgin in the Philadelphia picture, and the kneeling St. Anne has a three-quarter profile closely reminiscent of the saint with the axe. Particularly characteristic of the master is the drawing of the eyes, the very poor hands, and the loose treatment of the folds. Judging from these similarities, I should be inclined to consider the picture in Philadelphia as a comparatively late work by Andrea, painted shortly after 1500. We know that the painter, who commenced his career in Matteo di Giovanni's bottega, and who in 1470 was actively at work with Giovanni di Paolo for the Ospedale della Scala in Siena, was still alive in 1514. But whatever age he may have reached, his art certainly remained always the same; it contained, as it were, no seed from which healthy growth could be expected. Painting was to Andrea di Niccolo a trade rather than an art, and the result of his activities might have been less pleasing had he not worked at a time and at a place where uncommonly refined and very strict principles of style existed.

Likewise archaic in character, though probab y painted a little later than Andrea di Niccolo's *Visitation*, is the lady's portrait [PLATE II, B], ascribed in the catalogue to Vicenzo Tamagni. The attribution of the portrait to this third-rate master from San Gimignano is by no means flattering; on the contrary, it is perhaps too derogatory, because the picture has



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merits which one hardly finds in Tamagni's works; and it is misleading, because, even if not taken quite textually, it implies the Tuscan school, which hardly corresponds with the character of the picture. The composition is of a kind that may be seen in Umbrian rather than in Tuscan portraits of the late Quattrocento. One is instantly reminded of Pinturicchio—someone may even perceive reminiscences of Raphael's art. But on closer examination one has to admit that the type is conventionalized in accordance with the Francia-Costa pattern. The painter must evidently have been an eclectic who tried to utilize material from various sources, though there is hardly anything in the picture which denotes a derivation from Siena or Florence. The fundamental element in this somewhat composite product seems to me to come from the Ferrara-Bologna school, but it has been combined with a Pinturicchiesque design.

The closest stylistic parallels to this portrait that I have been able to find are some of the works of Alessandro Araldi, in Parma, particularly his *Madonna between St. Peter and St. Paul with a donor,* in the Duomo, Parma (dated 1516), and the *Sposalizio* in the crypt of the same church (painted in 1519). His two pictures in the Pinacoteca are less important in this connexion, though the one representing the *Annunciation with St. Catherine and St. Sebastian* may also be quoted as material for comparison. The types in all these pictures are fairly uniform, and the same may be said of the curiously swollen hands. In the *Sposalizio* there is a female saint (St. Barbara?) greatly resembling the lady represented in the portrait. The similarity is not confined to the model; the head of the saint is conventionalized in the same fashion, rendered with the same lack of structural form, with the same empty expression in the round eyes and the small mouth as we find in the portrait. Unfortunately I have been unable to obtain a photograph of this picture, and can consequently do no better than invite the reader who may be particularly interested in this problem of attribution to pay a visit to the crypt in the Duomo in Parma, when I believe he will be able to verify my observations.

Alessandro Araldi is known to have been active in Parma from the year 1483; he may have received his first instruction in the art of painting through Filippo Mazzola and Cristoforo Caselli, but a little later he seems to have been in close contact with Francesco Francia and Lorenzo Costa in Bologna, and it is quite possible that he assisted Pinturicchio in the execution of the frescoes in the Piccolimini Library in the Duomo of Siena. This supposition is strengthened by certain drawings of Araldi's in the Uffizi and in the British Museum, formerly ascribed to Pinturicchio (as pointed out by Corrado Ricci in his article on Araldi in Thieme-Becker's "Kuenstlerlexikon," vol. II). His later works in Parma, where he can be followed up to 1528, are of a more provincial type, and suggest a progressive weakening of his artistic ambition, this being particularly true of the insipid frescoes that he executed in the Chiostro di San Paolo, for instance, the *Disputa,* in the Cella di Sta Caterina. In a portrait like the one in Philadelphia, he appears in a much more favourable light, probably because he followed there quite closely the design of a greater artist, who may well have been Pinturicchio.

The very modest artistic merits of the two pictures mentioned above would hardly make them worth a special discussion, were it not that they offer interesting problems of attribution. The case is quite different with the portrait on our FRONTISPIECE. This is a great work of art, beautiful and characteristic, and certainly not a problem of attribution, because the master is quite evident, though he has hitherto remained unrecognized.

The portrait represents a middle-aged lady, three-quarter length, in black dress with white lace and cuffs, standing in half-profile before a green curtain. The picture, which is in excellent condition, is painted on wood. When acquired, in 1896, it was attributed to Angelo Bronzino, and was said to represent a princess of the Sciarra family; in the new catalogue (No. 48) it is ascribed to Giulio Campi, of Cremona (1500-1572).

There is, however, no need for hesitation in attaching the name of Francesco Mazzola, called Parmigianino, to this portrait. Placed at the side of Parmigianino's famous picture in the Prado [PLATE II, C], representing a *Lady with her Three Sons* (sometimes called Riccardo Malaspina), it at once reveals its origin. The similarity of style and composition is as striking as the resemblance between the two models. Is it the same lady who has been painted twice by the master within a few years, or were the two models simply closely related? They may have been members of the same family. However that may be, there can be no doubt that both pictures were executed by Parmigianino during his Roman years, i.e., between 1523 and 1527, thus representing his pictorial style at the apogee of its development without the mannered exaggerations of his later works. The old designation of the Philadelphia portrait as "a princess of the Sciarra family" may, after all, have had some foundation; in any case, there is sound circumstantial evidence for the supposition that the lady was a member of the Roman aristocracy.



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*A—The Visitation,* here identified as by Andrea di Niccolo. Panel, 93.3 by 69.9 cm. (Pennsylvania Museum)

*B—Portrait of a Lady,* here identified as by Alessandro Araldi. 68.5 by 49.2 cm. (Pennsylvania Museum)

*C—Lady with her three Sons,* by Parmigianino. (Prado, Madrid)

Plate II. Three Italian Pictures in Pennsylvania Museum

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Such a sitter was, indeed, well fitted to bring out the noblest qualities of Parmigianino's art; he understood the *grandezza* of these ladies, the measured tempo of their manners, their elegant solidity and their sharp intelligence. And he handled his theme with a truthfulness and concentration which lift these creations of Parmigianino into the highest rank of Renaissance portraiture. They are convincing as psychological studies as well as highly decorative from a pictorial point of view.

Parmigianino is not one of those painters who consciously or otherwise represents himself in his portraits, or who conventionalizes the model in accordance with a certain predetermined scheme or type; he penetrates into the thoughts and emotions of his sitters and interprets them without either flattery or malignity. His portraits fascinate us as symbols of living personalities, without being "realistic" in the narrow sense of the word, and without striving after those momentary, fleeting impressions that painters of later periods tried to fix on the canvas in order to suggest "real life." He is still essentially classical; he manages not only inimitably to translate the sitter's character in terms of paint, but to combine that representation with a perfectly balanced, unified, plastic form, beautifully harmonized with the rectangle of his canvas. The design has a big sweep that enormously enhances the grandeur of the motive. At the same time, nothing is neglected in the execution: the rich silk, the fine laces, the soft fur, the embroideries and jewellery are all painted with the greatest care, but without that fussiness so often associated with an absorption with detail. The pictorial handling is, indeed, rather broad than meticulous. The best of his portraits have a chromatic unity and clarity which, together with the monumental impressive manipulation of the silhouette, make them decorative masterpieces of the first water. The Philadelphia portrait belongs to this class; it is not only one of Parmigianino's most remarkable creations, but an unusually fine representative of the classical portraiture of the High Renaissance.

# A PORTRAIT OF FRANÇOIS I AND ITS VARIANTS

BY PHILIP HENDY

THE object of this article is to publish together a series of portraits of François I deriving from a common original, all in well-known collections, and each related by different scholars at various times to other members of the group, but not hitherto brought together as a whole. Though two of them have been attributed—rightly, I believe—to Joos van Cleef, others continue to be published in scholarly works anonymously or with impossible attributions. I came to trace these portraits in a sequence exactly inverse to their importance, and I shall discuss them here for convenience in that order.

The first is a very feeble little oil on panel, No. 551 in the Wallace Collection [PLATE A], which was the cause of my setting out on a rather dull errand of discovery. It is probably French, because it is obviously by someone more used to drawing than to oil-painting, as is the case with the Clouet school, and because of the design of its rather charming little walnut frame (a pleasant frame is a valuable possession at Hertford House) which may have belonged to it from the first. It has been hitherto catalogued as a contemporary copy of an original by Jean Clouet in the Gallery at Lyons [PLATE B]. No one familiar with the only example of that master in England, the *Claude d'Urfé* at Hampton Court, will accept this attribution of the Lyons picture, and, indeed, it is not accepted now by the Director of that Gallery. The first useful clue as to the origin of this picture was supplied by Mr. Edward Gerrish, of Bath, who kindly sent me through the post a larger panel representing François I, coarse and opaquely painted, but with the head obviously taken from the same source, and with a pair of gesticulating foreshortened hands. These were obviously copied from no Clouet, but from a Flemish painter. Soon after this I saw, for the first time, the well-known portrait at Hampton Court, No. 246 [PLATE D], attributed, I think by Mr. Lionel Cust, to Joos van Cleef. It surely is not possible to attribute this picture directly to the hand of either van Cleef; the painting is very coarse, and is luminous only in comparison with the pictures hitherto mentioned. The Hampton Court Catalogue refers to another version, No. 1007 in the Louvre [PLATE E], but this carries us no further, as it is inferior in execution to that at Hampton Court; it is catalogued by M. Louis Dimier as No. 1984 in his recent *La Peinture de Portrait en France au XVIe Siècle* (1925), placed in a series of "peintures italiennes ou italianisantes" in which he traces the influence of Leonardo da Vinci. The latter, of course, has a strong general influence over "the Master of the Death of the Virgin," who is almost certainly identical with the elder Joos van Cleef and his school, but it is hard to find any definite Italian characteristic in these portraits. M. Dimier mentions, in relation to the Louvre picture,



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which he considers the original of the series, those at Hampton Court and the Wallace Collection, and also another study of the head at Chantilly. He also touches on another portrait, which is the most important of all. It was in the Lucien Bonaparte Collection,[1] for which Fontana engraved it as a portrait of Henry VIII by Holbein, and is traced by M. Dimier through the Collections of Lord Ward and Lord Dudley[2] to the dealer M. Bourgeois, of Cologne, where he loses the trail. From M. Bourgeois it passed to Mr. John G. Johnson, and is now No. 769 in the J. G. Johnson Collection, Philadelphia [PLATE C]. This is a very much finer picture than any of the others. There is depth and atmosphere about the whole, an amazing luminosity of technique in the little knots of the dress, and other reflecting details, and a curious skill in the drawing of the right hand, with the glove it holds.

The richer colouring and the unimpaired condition of the technique causes this picture to stand out from the other versions. It must be the original of the whole group under discussion. The Johnson Collection catalogue attributes it to a Franco-Flemish artist of about 1530; it mentions also that Dr. Max J. Friedländer attributes the picture tentatively to " the Master of the Death of the Virgin." The latter painter is now generally accepted as identical with the elder van Cleef, and the portrait has all the characteristics of his hand. The characterization is typically tame beside that of a portrait by his son, and in the elaborate jewellery of the dress is to be found an extreme example of the extravagant overemphasis of mere technique which characterizes the momentary decadence of the Flemish tradition. This portrait must be the one documented by Guicciardini in a famous passage of his *Description de Tout le Pais-Bas,* published in Antwerp in 1568. He records that Joos van Cleef was summoned to France by François I to paint portraits of the King and Queen *au naturel,* whatever that may mean. It is suggested by Mr. Bell, the Director of the Johnson Museum, that it means the nudity of the sitters. Such an interpretation would certainly diminish the historical significance of this portrait, for it may otherwise[3] tell the story of an important chapter in the history of French painting. We may assume that Jean Clouet arrived at the French Court at about the same time, and the comparative failure of van Cleef's effort at portraiture would explain why it was Clouet, technically inferior as a painter, but æsthetically superior as an artist, who settled at the French Court to found a tradition of portrait painting which was to prevail in France for three-quarters of a century. It will be noticed that in the Hampton Court version of this portrait, costume and right hand are different, while in the Louvre picture the hand is the same as in the Hampton Court picture, the costume resembles that in the Johnson Collection. This led Mr. S. J. Camp to suggest that van Cleef himself might have executed a second version, from which the Hampton Court copy is taken, while the Louvre copy has motifs from both. This version may actually exist, for, since the first draft of this article was written, yet another portrait, which belongs to Colonel Michael M. Friedsam, of New York, has been published in the *Gazette des Beaux-Arts,* of January, 1926. It is easy to see from the small reproduction that this picture is far superior to those at Hampton Court or in the Louvre, and might well prove to be also by the hand of Joos van Cleef. It is published by M. Louis Réau, as the work of Jean Clouet, another instance of the fact that M. Dimier's work in extricating the character of that artist is still insufficiently known, even to a writer like M. Réau, who is at present collaborating with him upon a comprehensive history of French art.

Since I sent the original draft of this article to THE BURLINGTON MAGAZINE, I have also found that Sir Martin Conway, in his *The Van Eycks and Their Followers* (John Murray, 1921) touches lightly upon this group of portraits by Joos van Cleef, though citing only the copy at Hampton Court. But he relates it, as I had already done independently, with a similar group of portraits of the French Queen. In THE BURLINGTON MAGAZINE, Vol. xii, page 308, are reproduced two portraits of Eleonora of Austria. One of these is the well-known portrait at Hampton Court, No. 276, attributed in Mr. Ernest Law's catalogue to Mabuse: the other is a variant then in the possession of the Earl of Roden, but no longer to be traced, which Sir Claude Phillips had described as far superior to the supposed Mabuse. At Chantilly is yet another version, and Mr. Law's catalogue mentions a fourth in the collection of Lady Yarborough. One of these pictures, or a common original still to be discovered, must complete the historic pair.

[1] 1812 Catalogue, No. 75.
[2] In his Sale, London, 1892, as by Clouet.
[3] I should myself support the translation " from the Life."



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A—

C—

B—

—D

—E

*A—François I,* after Joos van Cleef. Panel, 15.9 cm. by 13 cm. (Wallace Collection); *B—François I,* after Joos van Cleef. Panel. (Lyons); *C—François I,* here attributed to Joos van Cleef the Younger. Panel, 71 cm. by 58.5 cm. (John G. Johnson Collection, Philadelphia); *D—François I,* after Joos van Cleef. Panel. (Hampton Court. By gracious permission of H.M. the King); *E—François I,* after Joos van Cleef. (Louvre)

A Portrait of François I and its Variants

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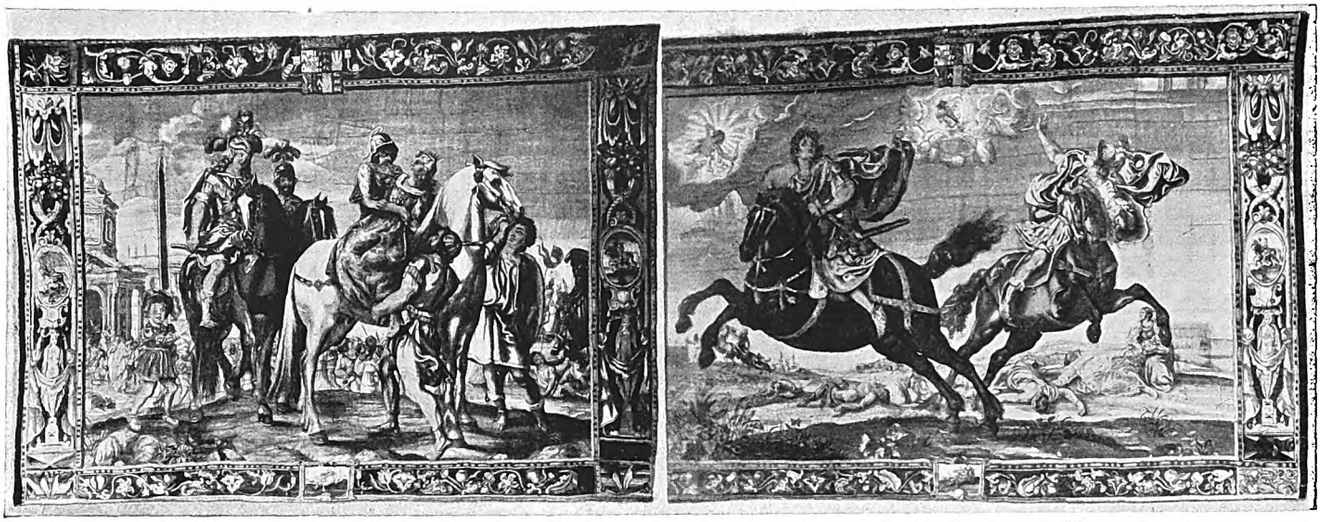

*A—Ajax and Cassandra; B—Destruction of Niobe's Children.* (Formerly at Drayton House)

*C—Perseus and Andromeda.* (Drayton House)

*D—Meleager.* (Easton Neston)

*E*—Subject uncertain. (Drayton House)

*F*—Subject uncertain. (Drayton House)



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# THE MORTLAKE *HORSES*

## BY H. C. MARILLIER

IN Thomson's "Tapestry Weaving in England," the only record of English tapestries which exists at present, it is mentioned that "Francis Cleyn, the official designer and draughtsman to the Mortlake factory, besides his first essay in the *Hero and Leander* series, provided it with a set representing the royal *Horses*. This design was still popular in 1670, and afterwards was produced at Lambeth." According to Sir Sackville Crow "The figures were nobly expressed but the rest of the design was not so excellent." In 1675, an inventory of the Duke of Ormond's tapestries at Kilkenny, Clonmel, and Dunmore included six pieces of Lambeth tapestry of *Severall Horses*, which are elsewhere described as "exhibiting men on horse-back."

This seems practically to exhaust the information concerning a set of Mortlake designs and tapestries which Sir Sackville Crow in his letter to the Countess of Rutland of May 7, 1670, judges to be amongst the few really fine ones worth repeating, the others consisting of such borrowed subjects as the Raphael *Acts of the Apostles*, Mantegna *Cæsars*, the *Vulcan and Venus*, the *Playing Boys*, and Cleyn's single other original contribution, the *Hero and Leander* series.

What are these *Horses*, and where are they to be found? I have made many enquiries in the course of my researches into tapestry work, and the only suggestion offered by the best authority I know, was that they might possibly be the *Horsemanship* tapestries based on the plates illustrating the Duke of Newcastle's book published at Antwerp in 1657, and reputed to be from designs by Abraham van Diepenbeke. These tapestries are eight in number, and specimens are to be found at Welbeck (where are also the cartoons of the bare horses), Drumlanrig, Naworth, Compton Verney and Hagley Park. Of the two at the latter place one has been burnt. The subjects depict the noble author, William Cavendish, Marquis and later Duke of Newcastle, engaged in training his horses to various forms of the manège with the assistance of Captain Mazin and a groom, the former being arrayed in pseudo-classical costume. Mars, Mercury, cherubs and other mythical accessories are introduced into some of the subjects to lend interest, or possibly in imitation of the cartoons designed by Jacob Jordaens for the *Riding Lessons of Louis XIII*, of which a complete set exists at Vienna, whilst two, which probably came from the great Berwick and Alba sale of 1877, are to be found in this country, viz., at Hewell Grange and Baron Erlanger's house in Piccadilly.

But the circumstances connected with this *Horsemanship* series do not fit the only facts known concerning the Mortlake *Horses*, which are that they were designed by Francis Cleyn and represent the occupants of the royal stable. It is not even certain, though it is more than likely, that they were woven in this country.

The Welbeck set contains a weaver's mark which is also found on the so-called Mortlake sets of *Marcus Aurelius;* "Mortlake" being used by dealers in a generic sense, and covering a wide range of works which should rather be called "Soho" or "English Eighteenth Century." I am disposed to regard this unknown weaver as a Flemish offshoot of the Mortlake factory who continued to work in London after its dissolution, and who signed his productions in the same way as another contemporary weaver who used the mark and who has flooded the country with coarse adaptations of the *Acts of the Apostles* and other borrowed designs. The Welbeck signature has been attributed to Michel Wauters, but there is no evidence that this weaver ever came to England or combined his initials in that cipher form. He was associated with Romanelli in the Barberini works at Rome.

There is another set of royal *Horses* mentioned by Muntz as having been designed by Lucas Cornelisz for Duke Hercules of Ferrara. This Cornelisz, surnamed d'Olanda, worked also for the Gobelins, and was a designer of tapestries, but it cannot be alleged that either he or his designs ever came to England. There was a Lucas Cornelisz, with the synonym of Koch (because he took up cooking for a living), who came over, but he was earlier and worked for Henry VIII. So the Cornelisz *Horses* do not help.

I think I have discovered that the mystery is a simple one, and is to be solved in quite a different way. At Drayton House, near Kettering, there is a fine set of large equestrian subjects in which prancing or galloping horses are the prominent feature. They represent for the most part mythological heroes, such as Meleager, carrying the boar's head on his spear, or Perseus on Pegasus galloping to the rescue of Andromeda. There are five of these altogether, but it is by no means easy to determine the subjects of all five. The *Meleager*[1] [PLATE D] is also to be found at Easton Neston, accompanied by two Trojan subjects in the same borders, viz., the *Ajax and Cas-*



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*sandra* of the Victoria and Albert Museum, and the *Destruction of Niobe's Children,* the latter chiefly consisting of two large figures of riders galloping in opposite directions.

These last two subjects were formerly at Drayton [PLATE A, B], but were sold at Christie's on March 11, 1920, and went to America, where they figured subsequently in the Spetz Sale of January, 1925. The Drayton set bears the arms of Henry Mordaunt, second Earl of Peterborough, and his wife Penelope, daughter of Barnabas, Earl of Thomond. In Christie's catalogue they were described as woven by Benood, of Lambeth, probably because the *Ajax and Cassandra* at the Victoria and Albert bears the inscription "MADE AT LAMBETH." In the Spetz catalogue they were attributed to F. Poyntz, of Hatton Garden, whence I conclude that they bear no weaver's signature, nor any decisive mark of origin.

It is appropriate at this point to take another quotation from Thomson's book, not connected ostensibly with the previous one. "From the Lambeth workshops," he says, "came another set representing scenes from the Wars of Troy. This series possesses beautiful borders of conventional foliage and fruit on a dark blue ground, the vertical borders having drapery, cornucopiæ and termes, whilst in the middle are cartouches *with equestrian scenes.* The panel showing the Capture of Cassandra by Agamemnon (*sic*) when Troy was sacked, with a scene in the background illustrating her abduction from the Temple of Minerva, is now in the Victoria and Albert Museum." This so-called set of Trojan scenes consists only of the two subjects mentioned above, to my knowledge, and forms an integral part of the series at Drayton, of which there were probably eight in all. When Charles I took over the Mortlake works in 1637, after the death of Sir Francis Crane, amongst the tapestries which he bought was a set of *Horses.* In the inventory taken after his death this set appears as follows: "Stoole Room: 81. Seven pieces of ye *Horress,* containing 567 Ells at £3 per Ell, £1701. (sold to Mr. Jackson ye 23rd Octr. 1651 for £1701), and later, amongst goods in the Standing Wardrobe at White Hall, No. 969, one peice of Tapistry of ye *Horses* suitable to seven other pieces at ye Council of State, £216. (sold to Mr. Jackson ye 23rd Octor. 1651 for do)." Whence it appears that Mr. Jackson acquired eight pieces, representing the entire set of subjects. Of these Drayton House owns or owned seven, and the others at Easton Neston, etc., are all duplicates, so that one subject is missing.

That they are the work of Cleyn there can be little doubt, especially as in one illustrated [PLATE E], which I take to be possibly the *Desertion of Ariadne,* he has drawn a lamenting lady who is almost identical with one of the figures in a *Hero and Leander* piece. All the panels I have mentioned have got the same ornate borders, either with or without arms at the top. Whether this border was the original Mortlake one, or betokens a Lambeth origin is an interesting problem. In a Christie's Sale, dated March 18, 1897, occurs the entry of a signed Mortlake panel entitled the *Rape of Helen,* with the cipher and feather of Charles II as Prince of Wales in the border, and in a medallion below the crossed sceptres and motto "Sceptra favent (*sic*) Artes," the usual royal border which is found, for instance, in the *Vulcan and Venus* tapestries at St. James's Palace. There is no Mortlake *Rape of Helen* recorded, and unless the piece sold under this title at Christie's was the missing subject of the *Horses,* it is not impossible that it may have been a version of the *Ajax and Cassandra.* In either case it would appear that one at least of the earlier Mortlake sets had the royal border, and this set was doubtless the one bought by the King and disposed of to Mr. Jackson in 1651. But the border described by Mr. Thomson and illustrated here is also well worthy of Mortlake, and despite the catalogue ascriptions I believe the Drayton set to be of genuine Mortlake parentage. The panels at the house are all framed in, and their edges cannot be examined[2]; but of the two pieces sold to America one appears from the photograph to have the Mortlake shield in its usual place, well up on the right border. The shield by itself is not conclusive evidence, as it was notoriously used at a later date by the Soho weavers and by Poyntz at Hatton Garden. Poyntz, however, combined it with his initials in the lower border, as at Knole and Hardwick, whilst Benood, of Lambeth, when he used it at all, seems to have altered it into the City of London arms with a dagger in the dexter chief. This rules him out, according to my view, in the present instance, so that on the whole it does not seem unsafe to say that the Drayton House tapestries are a Mortlake set of the *Horses* designed by Cleyn, and that they fill the gap in our knowledge of these particular productions which has always existed.

[1] It is the Easton Neston *Meleager* which is illustrated here. The subject is not quite complete, a portion having been cut off on the left. The Drayton panel could not be photographed, neither could the seventh subject, of a woman bidding farewell to a departing horseman carrying two arrows.

[2] Since this article was written, Mr. Stopford Sackville, the owner of Drayton to whom I am indebted for my visit, has died, and it is possible that at some future date an opportunity may occur of examining the tapestries for marks.



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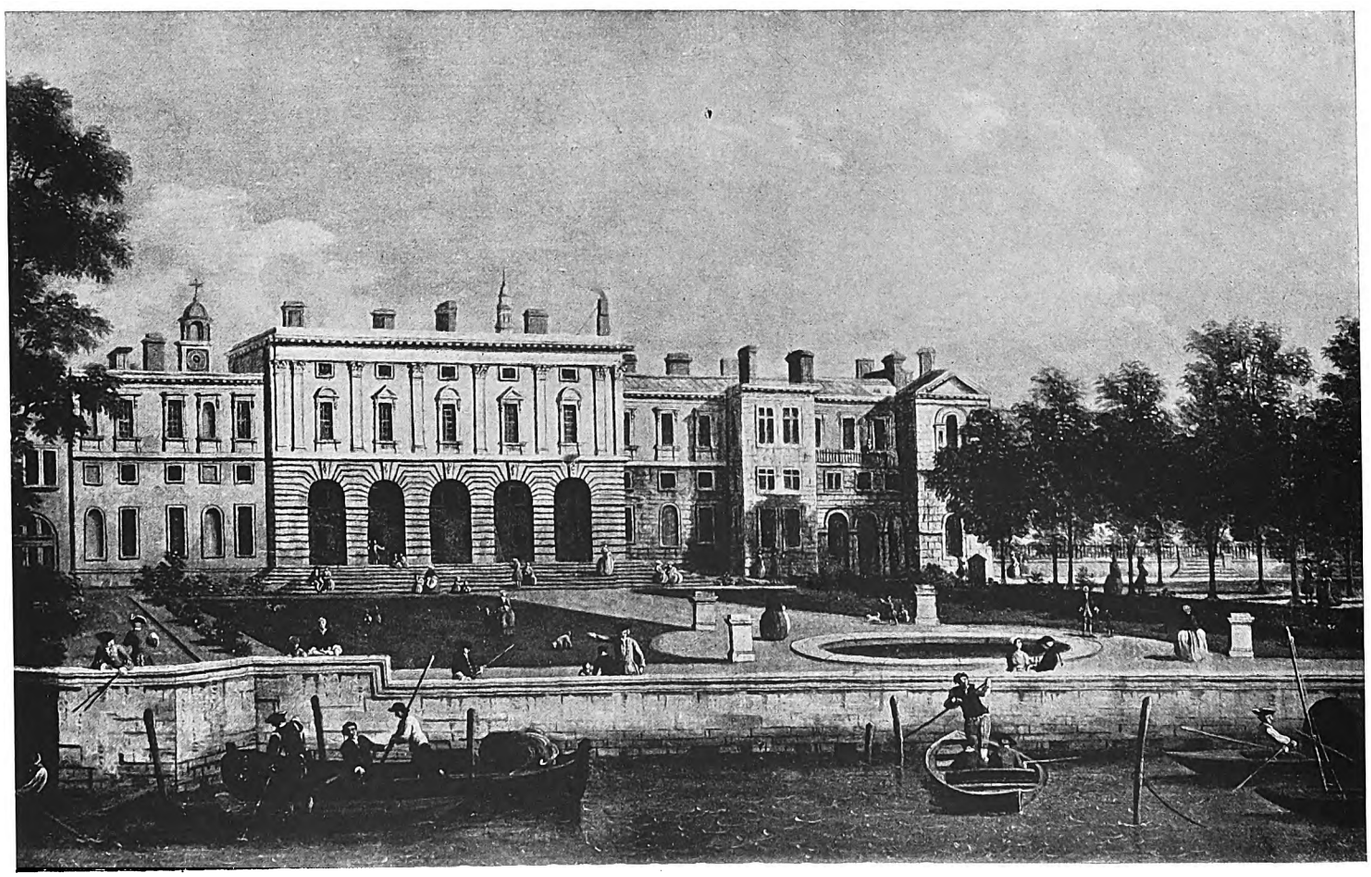
Disegnato da me Antonio Canal detto il Canaletto a rovescio il mio Quadro Dipinto in Londra 1754
Per il Signore Cavaliere d'Kerg.

*A—Walton Bridge*, by Canaletto. Indian ink, pen and wash on paper; 25.4 cm. by 16.5 cm.



*B—Somerset House from the River,* by a follower of Canaletto. Canvas, 57 cm. by 119.4 cm. (Formerly in the Collection of Sir William Abdy)

Plate I. Canaletto in England: some further Work

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# CANALETTO IN ENGLAND: SOME FURTHER WORKS

BY W. G. CONSTABLE

WHEN Mrs. Finberg published in the annual volume of the Walpole Society for 1920-1, her admirable monograph, "Canaletto in England," substantial additions to the catalogue raisonné seemed unlikely. Yet in the succeeding volume she herself published an important supplement, and a further group of works was discussed in THE BURLINGTON MAGAZINE, June, 1923. Since that date more English pictures and drawings have come to light, enough to justify record. Unfortunately, no example of pen drawings made on the ground in England has yet been discovered, despite the fact that the Venetian drawings at Windsor make it clear that Canaletto's practice was to begin with a sketch direct from nature.

For convenient comparison with Mrs. Finberg's catalogue, the new material is described in catalogue form and arranged alphabetically under subjects, at the end of these notes. One important fact is established by the inscription on the drawing of *Walton Bridge* [PLATE I, A]. This is in Canaletto's own handwriting and makes it certain that he remained in England until at least 1755. Hitherto, 1754 was the latest date at which he was known to have been here. Otherwise, there is no need to revise the established view of Canaletto's activities while in England. Lord Malmesbury's painting of the *Horseguards,* the drawing of the *Thames from Somerset House* and probably Mr. Thomson's painting of *Greenwich Hospital* belong to the years before Canaletto's temporary return to Venice in the autumn of 1750, when he retained something of the breadth in conception and treatment which mark his best Venetian work. Lord Malmesbury's picture [PLATE II, A] was first brought to my notice by Mr. Collins Baker. It is a particularly fine example, which combines breadth of design and atmospheric quality with delicate and vivacious detail, in a way rivalled only by the *Whitehall* in the collection of the Duke of Buccleuch, and the *Whitehall* and the *Thames from Richmond House* in the collection of the Duke of Richmond and Gordon. The Horseguards must have been a familiar sight to Canaletto; for according to a well-established tradition, he used to stay at Dover House, now the Scottish Office, then occupied by Lord Clifden, which faces the Horse Guards Parade. This picture, moreover, joins the select company of those of Canaletto's English paintings, whose history is known almost from the easel. It is probable, though not certain, that it is *The View of St. James's Park,* which on July 26, 1749, Canaletto advertised as to be seen at his lodgings in Silver Street for fifteen days from the publication of the notice.[1] In 1762 it is known to have been in the collection of the Earl of Radnor (not an ancestor of the present holder of the title, but the last of the old creation) who bequeathed it to James Harris, M.P., the author of "Hermes," an ancestor of Lord Malmesbury. His intention to do so was expressed, in June, 1762, in a letter to Mr. Harris:

> Worthy Sir—Since I was favoured with your very obliging letter, the Master [a Master in Chancery, brother of Mr. Harris] was good enough to take a bed with me. I begged him to pitch upon two pictures that he thought might be most agreeable to your taste, which he declined; therefore, I have done it myself which may serve until I have the pleasure of seeing you here (if that ever happens) and then we may order it otherwise. The Canaletti, the subject being that part of St. James' Park towards the Horseguards, is, I think, the most capital picture I ever saw of that master . . .[2]

That Lord Radnor's good intentions bore fruit is witnessed not only by the presence of the picture at Heron Court, but by a passage in the second Earl of Malmesbury's unpublished notebook for 1834: "In the large bedroom over the chimney-piece a very large and fine picture by Canaletti, of 'The Old Horse Guards,' painted by him when in England."

Three other pictures described below belong to the period after Canaletto's return to England early in 1751, in which he developed the dexterous calligraphy which secured vivacity and sparkle at the expense of more solid qualities. Conventional colour, lifeless texture, and mechanical dots and dashes to indicate details, often make his later paintings monotonous and empty; and the later drawings such as Walton Bridge, are the result of a dexterously handled recipe rather than a response to feeling.

Yet despite everything, Canaletto stands far away from his many imitators and followers in this country. An interesting example of this is a pair of paintings of *Northumberland House* and *Somerset House from the River,* which were formerly in the collection of Sir W. N. Abdy (Sale, Christie's, May 5, 1911), and reappeared in the Westminster Sale (Christie's,

[1] Finberg, Walpole Society Annual, 1920-1, p. 34.

[2] "Letters of the First Earl of Malmesbury, his family and friends." 1870, vol. I. p. 84. For this and the following references, as well as for other help, I am greatly indebted to the kindness of the Earl of Malmesbury.



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July 4, 1924, No. 106. Oil on canvas, 22½ in. by 25 in.). The *Northumberland House* reproduces, with variations, the well-known painting in the Duke of Northumberland's collection, of which there are scores of replicas. The *Somerset House* [PLATE I, B] is less hackneyed and corresponds closely with the drawing owned by Lady Du Cane (Finberg, p. 63, Pl. XXXIV). Both are colourable imitations of Canaletto. But they lack his sense of tone and atmosphere; the architecture is heavily handled; and though the figures are dexterously put in, they lack the vitality which Canaletto's draughtsmanship could give. The usual means through which these and similar imitations came into being was, probably, engravings. Their existence gives point to Edward Dayes' remark:[3]

> The picture dealing tribe carried their assurance so far as to deny that *Cannaletti* was the person who painted his pictures at Venice, that is, on his arrival at London; and when, by the provocation, he was tempted to sit down and produce some to convince the public, they still persisted that the pieces now produced were not in the same style; an assertion which materially injured him for a time and made him almost frantic. By this scheme they hoped to drive him from the country and thereby prevent him detecting the copies they had made from his works, which were in great repute.

The large painting of *Saville House,* ascribed to Canaletto, formerly in the possession of Messrs. Knoedler and Co., and now in the London Museum, is for the present free from the reproach of being a copy. In other respects it has nothing whatever to do with Canaletto; for, despite an attempt at atmospheric and dramatic treatment, the clumsiness of the painting is beyond even that of a school piece. Still, as the known corpus of Canaletto's work in England increases, it becomes increasingly clear that he was prepared himself to produce several versions of a picture—witness the *Greenwich Hospital* and the *Westminster Bridge,* described below. Also, a comparison of Lord Malmesbury's *Horseguards* with a *View of the New Horse Guards,* in the collection of Colonel Robin Buxton (Finberg, p. 58, Pl. XIXa), indicates that one drawing might serve several turns; since the drawing of the subject in the British Museum (Finberg, p. 57. Pl. XIXb) was not only the basis of Lord Malmesbury's picture, but provided the main composition and many details, especially the figures, for the later painting.

ADDITIONAL ENGLISH WORKS BY CANALETTO.

*The Old Horse Guards.* (Coll. Earl of Malmesbury).

Looking N.E. from St. James's Park. Morning light, so that the western façades of the buildings are in shadow. Right, the houses at the end of Downing Street, of reddish grey brick, with blue grey slate roofs; beyond, Kent's Treasury, of cool grey stone. Centre, the old Horse Guards, of dull red brick, pulled down 1749-50; beyond, the Admiralty, the lit façade yellow grey. In the distance, the spire of St. Martin's Church, and the tower of the Waterworks. Foreground, left, the canal and trees; centre, the roadway of yellow grey contrasting with the blue and yellow green of the grass, right. Numerous figures, including the Guards drilling, and, right, footmen in red uniform beating a yellow carpet. Blue sky with rosy tinted clouds.

Oil on canvas, 48 in. by 98 in sight.

Closely resembles, and probably derived from a drawing in the British Museum (Finberg, p. 57, Pl. XIXb). The painting only differs in adding the Guards at drill and a few other figures. This drawing also appears to have provided material for a painting of the New Horse Guards in the collection of Colonel Robin Buxton (Finberg, p. 58, Pl. XIXa). On July 26, 1749, Canaletto advertised "A View of St. James's Park" to be seen at his house in Silver Street for fifteen days from the publication of the notice (Finberg, p. 34); and it is not unlikely that this is the picture.

In 1762 in the collection of the Earl of Radnor (last of the old creation). Bequeathed to James Harris, Esq., M.P., author of "Hermes," ancestor of the present owner.

*Greenwich Hospital from the north bank of the Thames.* (Coll. A. Thomson, Esq., Windsor).

The Hospital, centre, is cool grey, against the green trees of Greenwich Park, and a blue sky deepening in tone on the right. On the river are prominent, middle distance, left and right centre, barges with sails; foreground, left, prow of a schooner; centre, boat with mast; right, a barquentine careened for cleaning. General tone greenish grey; touches of red, blue and yellow on figures.

Oil on canvas, relined, 26 x 41¼ in.

Larger in size and differs in foreground details from the painting of the same subject in the collection of Mr. Walter S. M. Burns (No. 22. "Walpole Society Annual" IX, p. 56. Exhibited Magnasco Society, 1924).

*The Thames from the Terrace of Somerset House.*

Looking E. the Terrace, Watergate and steps, left foreground: St. Paul's and the spires of the City churches centre; the Monument, Old London Bridge, and the right bank of the river, right. On the terrace, several figures; on the river, foreground, small boats with figures, and extreme right, the stern of a large vessel; in the distance small boats, a sailing vessel, and a barge with rowers. The drawing is surrounded by two ruled pen lines, and is damaged and discoloured at the right and left edges.

Pen, bistre and Indian ink wash on ribbed paper.

10⅞ in. by 29¼ in; the drawing 9¼ in. by 29 in.

Christie's, Feb. 20, 1925 (No. 20. Executors of Mrs. Heywood Johnstone).

Differs from the very similar drawing at Windsor (Finberg, p. 64), on which the painting of the same subject at Windsor is based, in the figures and in showing less of the terrace in the foreground, and so bringing the Watergate and steps and St. Paul's nearer. In both respects it resembles the engraving by Rooker, first published 1750, and taken from a painting in the collection of Thomas West (Finberg, p. 64) whose whereabouts is unknown. Probably, therefore, the West painting was based on this drawing, and not, as Mrs. Finberg suggests (p. 38), on the Windsor drawing. Possibly the *View from the Gardens of Old Somerset House,* in the Slade Sale, 1801.

Mr. Basil Long has called my attention to a drawing in the Victoria and Albert Museum, attributed to William James, which is a copy of this drawing, but omits a part on the right. In 1913 Mr. Long saw in a London dealer's an oil painting *c.* 18 in. by 27 in. which was like the Victoria and Albert drawing, but included more of the river to the right, i.e., was like the present drawing which was then unknown. Possibly this is one of the paintings made for Thomas West.

*Vauxhall Gardens, The Grand Walk, from the Entrance.*[4] (Coll. Lord Trevor) [PLATE II, B.]

A long avenue of trees, with a statue on a high pedestal at the end. Right, following the line of the trees, pavilions; left, supper boxes. Many figures walking or standing in groups.

[3] Works, 1805, p. 322.

[4] I am much indebted to Mr. Collins Baker for bringing the following painting to my notice, and for lending me the photograph reproduced here.



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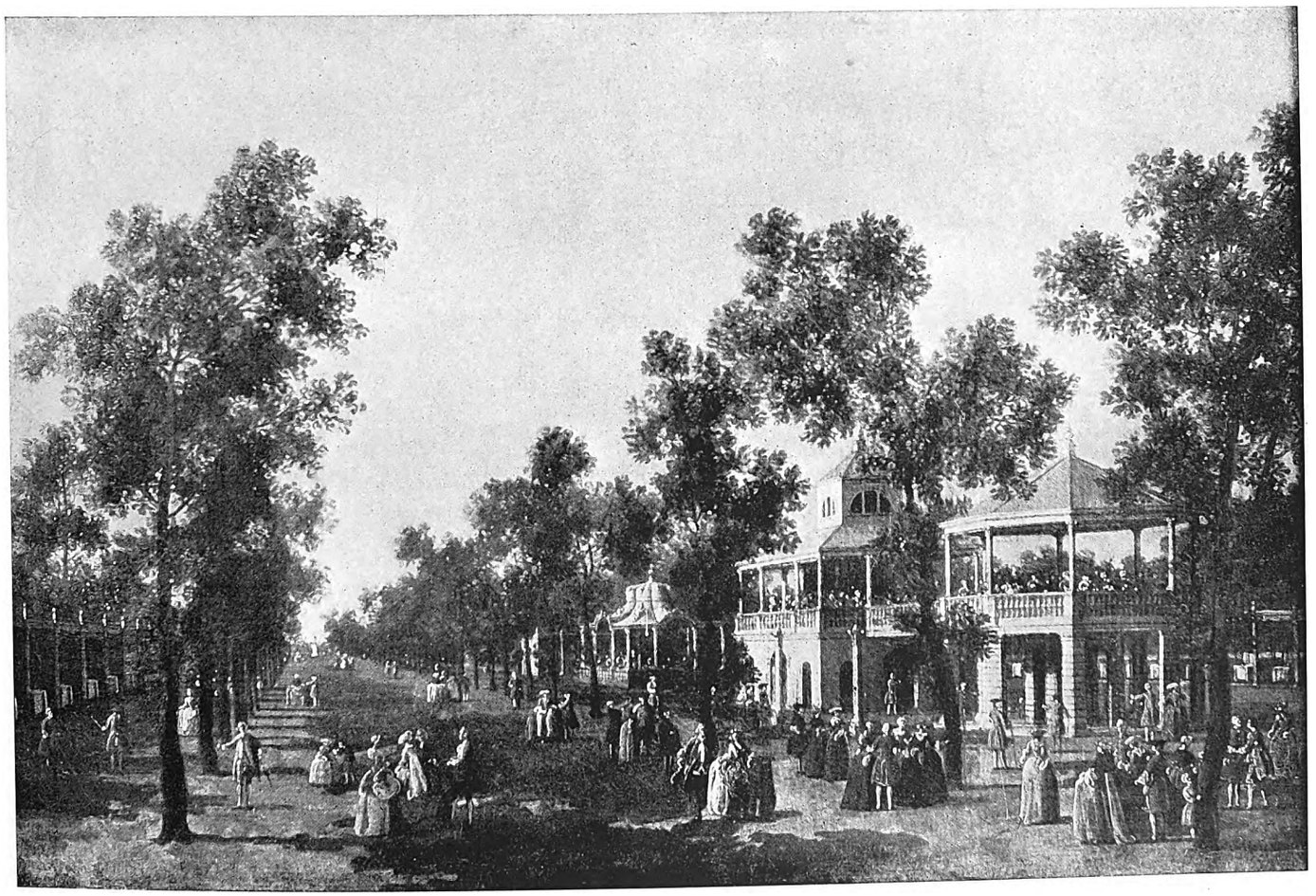
*A—The Horseguards from St. James's Park,* by Canaletto. (Earl of Malmesbury)



*B—Vauxhall Gardens,* by Canaletto. Canvas, 50.8 cm. by 76.2 cm. (Lord Trevor)

Plate II. Canaletto in England: some further Work

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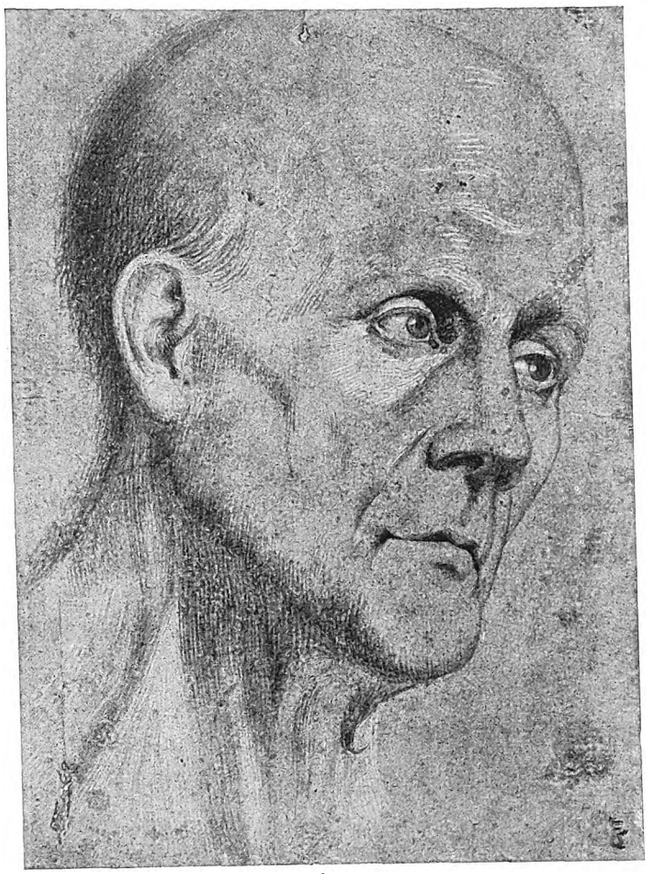
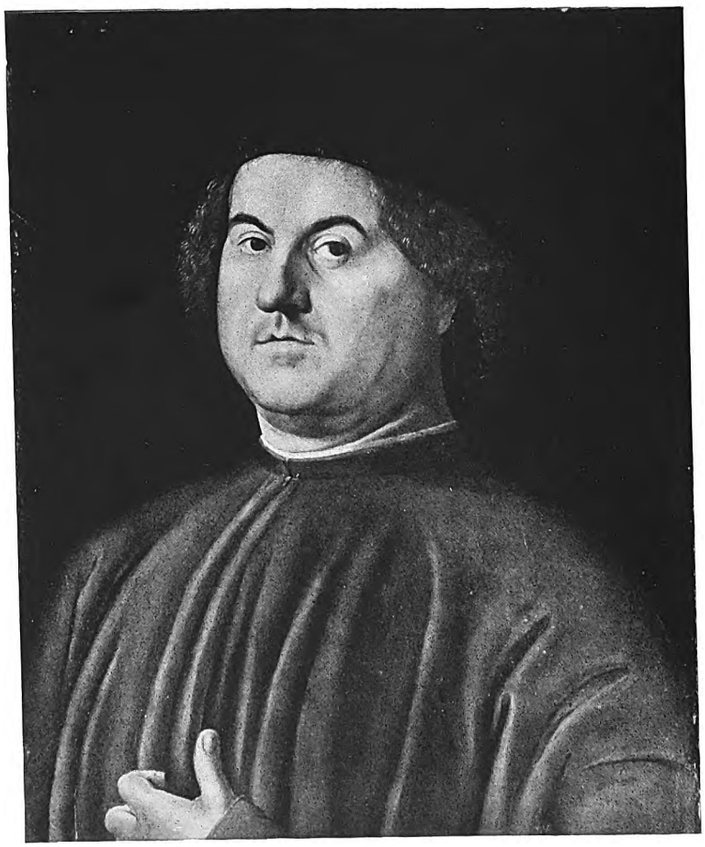


*A—Head of an Old Man,* probably by Alvise Vivarini. (British Museum)

*B—Man in a blue Tunic,* probably by Alvise Vivarini. 26.7 by 19 cm. (Layard Bequest)



*C—Venetian Gentleman,* by Alvise Vivarini. Signed and dated. 62.5 cm. by 47 cm.

Plate I. Alvise Vivarini in the National Gallery

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Oil on canvas, 20 in. by 30 in.

An engraving of the same subject by E. Rooker was published 1751 (Finberg, p. 65). This is inscribed "Canaleti delin," which suggests that the painting is a later production, derived from the drawing.

*Walton Bridge* [PLATE I, A].

From the Middlesex bank of the Thames, looking south towards the Surrey bank. Middle distance, right, the original wooden bridge: centre and left, the later stone extension. Foreground, left, the river, with boats and barges; centre and right, the bank with cattle, horses, dogs and figures, and a tall tree. Distance, left, among trees, the house of Samuel Dicker; through the arch, the park of the Earl of Lincoln.

The drawing is enclosed within a double ruled line. Inscribed in Canaletto's handwriting: *Disegnato da me Antonio Canal detto il Canaleto appresso il mio Quadro Dippinto in Londra 1755 Per il Signore Cavaliere Dicker.*

Indian ink pen and wash on ribbed paper, 13⅝ in. by 26¾ in.; drawing, 10 in. by 26⅓ in. Torn and discoloured at the side edges.

The whereabouts of the painting mentioned in the inscription is not known. The drawing evidently served as a basis for the engraving by A. Walker, inscribed "Cannaletto del" (Finberg, p. 67) and giving topographical details. The two correspond save that in the engraving sheep are substituted for the two dogs in the foreground of the drawing. The inscription is of importance in making it certain that Canaletto was still in England in 1755. It suggests that the drawing may have been made from the painting, an unusual procedure, and dates the drawing as made in or after 1755. The "Signore Cavaliere Dicker" is Samuel Dicker, probably M.P. for Plymouth, who died in London in 1760 (*see* a letter from Mr. W. T. Whitley, *The Times*, Feb. 17, 1925). He paid for the building of Walton Bridge in 1750.

*Panoramic View of Warwick.*

From the formal garden of the Priory, seen in the foreground with groups of figures. Above the boundary wall, running straight across the drawing, appear left centre, the spire of St. Nicholas' Church and the Castle; centre, a group of trees; right, houses, and the nave and tower of St. Mary's Church.

Pen, bistre and Indian ink wash, on two pieces of ribbed paper mounted on linen, 14 in. by 37 in.

Sotheby's, Jan. 31, 1924, No. 41. Reproduced in the sale catalogue.

*Westminster Bridge from the North.* (Coll. Thomas Bodkin, Esq., Dublin.)

From a point on the Surrey bank, showing twelve complete arches of the bridge. Right, Westminster Abbey and Hall, St. Stephen's Chapel, the tower of St. Margaret's with the Union Jack flying, and centre right, St. John's Church; these and the bridge, grey stone. Centre left, Lambeth Palace, of reddish brick. The houses on each back have red tiled roofs. Foreground, on the river, small boats, two sailing boats, and four barges with rowers. The barges are yellow, with red or grecen tops; touches of yellow, red and blue on the figures. Distance, blue and blue-green hills. Blue sky, with clouds touched rose.

Oil on canvas, relined, 18 in. by 30 in.

Connected with drawings in the British Museum (Finberg, p. 73, pl. XVI), and at Windsor (Finberg, p. 71. Reprod. B.F.A. Club. Exhib. 1919, No. 4), which, however, show all fifteen arches of the bridge. The flag on St. Margaret's, and the quay in left foreground are in the B.M. drawing but not in the Windsor one; the barges appear in the Windsor drawing only. Probably, therefore, the painting is based on both drawings. Painted after the summer of 1746, when the bridge was made passable for foot passengers and horses; and most probably after the summer of 1750, when damage to the bridge in 1747 was repaired and the bridge entirely completed.

Coll. Peter Purcell, Co. Kildare, Thackeray's host in Ireland. Passed from him to his grandson, Colonel McDonnell, and thence through a dealer to present owner.

Reproduced, with Note in the *Studio*, June, 1924.

[Mr. Constable's notes, as printed above, were written some time ago, before certain of the pictures he discusses were accepted by the Burlington Fine Arts Club for the exhibition now on view. Visitors to Savile Row will notice that our contributor's researches have been used to much advantage by the compilers of the exhibition catalogue.—EDITOR.]

# ALVISE VIVARINI IN THE NATIONAL GALLERY

## BY C. H. COLLINS BAKER

SURELY it is time to settle openly the question of Alvise Vivarini's connexion with the four portraits associated with him in the National Gallery. They are (1) The "Cohen" *Man in black* (No. 2095), (2) The "Salting" *Youth* (No. 2509), (3) A *Venetian Gentleman* (No. 2672), and (4) The "Layard" *Man in a blue Tunic* (No. 3121). In 1893-94 (1) was attributed to Antonello at the New Gallery Exhibition; Mr. Berenson had delivered it over to Alvise in his "Venetian Painters" (1902 edn.) and it was obediently christened Alvise on its arrival in Trafalgar Square in 1906. At the moment it is non-committally catalogued as Venetian School. In 1894-95 (2) was exhibited at the New Gallery as by Antonello, but under Mr. Berenson's fascinating analysis rapidly became a key Alvise. As (3) mercifully is signed in full and dated 1497 we may, for the moment, leave it at that. While in the Layard Collection (4) was also ascribed to Antonello, but in his "Lorenzo Lotto" (1902) Mr. Berenson, possibly following Morelli, declared Alvise the real author.

It seems as if what I will call the Alvise myth in connexion with the Salting *Youth* must have started from a curious lapse of Mr. Berenson's critical eye. Comparing the Layard *Man in a blue Tunic* [PLATE I, B], which probably is by Vivarini, with the Salting *Youth* [PLATE II, A], he almost inconceivably beguiled himself into seeing in the latter the same characteristics of form and look which stamp the Layard portrait. Of course, we have only to examine the two pictures to discover how obviously they differ, not only in look but also in structure and technical habits. But the most remarkable thing in the growth of this myth was the general acceptance of this first false step, many years ago. The mischief, however, was done, and up to at least 1916, when Mr. Berenson was extricating himself from his early misconception of Alvise in connexion with the *Sta. Giustina* of the Bagatti-Valsecchi Collection,[1] he still retained his old impression that the Salting *Youth* is by Alvise. Working from that premise, he deduced that the

[1] "The Study and Criticism of Italian Art," III, 1916.



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Schickler portrait of a *Young Man* [PLATE II, B], now appearing as a Giovanni Bellini in Sir Joseph Duveen's Collection, is also by Alvise. Senatore A. Venturi had already arrived at the same conclusion, working his way to it, we may infer, from that original false step. Another picture which, almost by a lucky fluke, Mr. Berenson assigned to Alvise, under the misapprehension that it was by the author of the Schickler and Salting pictures, is the "Fairfax Murray" *St. Sebastian* [PLATE II, D], now or just recently in Messrs. Scott and Fowles' possession in New York. Dr. Borenius in his edition of "Crowe and Cavalcaselle" had independently given this to Alvise, as I think is reasonable. But the important point is that this Saint is not (perhaps) Alvise's because it is by the painter of the Schickler and Salting pictures, but because it is by a different hand, which probably is that of the Layard *Man,* to whom we shall return.

The critical career of the Bagatti *Sta. Giustina* will prepare us for that of our Salting *Youth*. The charming Saint, who had displayed to Mr. Berenson's 1902 eye all the typical marks of Alvise, convinced his 1913 eye that after all she was by Giovanni Bellini: not exactly a typical Bellini, for in his "known paintings there is no other figure obviously and patently like the S. Justine," but, still, positively his. In that instance Mr. Berenson publicly and with much ceremony protested the error of his old Alvise attribution.[2] But in the case of the Salting *Youth* we have had to gather almost casually that Alvise is again deposed in favour of Bellini.[3]

But before we enquire into the reasons for this rather sudden promotion, can we decide what practically are the veritable characteristics of Alvise, ere he is completely stripped of his old stock?

Surely his authentic pictures of between 1475-1498 and the National Gallery *Venetian Gentleman,* signed and dated 1497 which, by the way, contrary to Mr. Berenson's assertion that it is much repainted, is in good condition, provide sufficient data for a working estimate. We may not unreasonably add the British Museum drawing of an *Old Man* [PLATE I, A], which in general aspect and particular habits of form-expression seems to justify its attribution to Alvise. Examination and comparison of such habits as prevail in these specimens, for example, the drawing of the eyelids, chins, lips and noses, and observation of the temper and expression which is constant in them all—a heavy almost stupid quality—indicate that the Layard *Man* may, tentatively at least, be passed as an Alvise. It would represent him at his nearest approach to Antonello, unless we accept the Padua *Unshaven Man* as his too. Personally I think that the latter does show so many points of form-expression and temper in common with Alvise's heads that we should not be unreasonable in regarding it as the top of his Antonellesque form. Now if we compare the Salting *Youth* and the Schickler *Young Man* with this group of Alvise's more or less certain works, we see at once how radically they differ, not only in habits of form-expression—eye-lids, noses, chins and all, but also in their more sculptural conception, in their finesse of execution and in their temper. In no Alvise are found the charm or the calligraphy of drawing and the skill in manipulating pigment which make the Salting *Youth,* for example, so winning and such a miracle of neat craftsmanship.

Of the four portraits in the National Gallery associated with Alvise, two, then, may stand; the signed *Venetian Gentleman* [PLATE I, C] for good, and the Layard *Man in a blue Tunic* until a better claimant appears. But where shall we place the Cohen *Man* [PLATE II, C], and the Salting *Youth?* Both, it seems, have recently been credited to Giovanni Bellini, by Professor Suida and Mr. Berenson respectively. But as they are certainly by different hands we must, on Euclidian reasoning, discard Bellini for one of them. We may do this out of hand for the Cohen *Man*. His painter had never really learned to draw. Examine the near wing of the nose and the falsely centred mouth, and we recognize the make-shift drawing of one who did not understand projection and recession. Though Giovanni is not one of the greatest draughtsmen his perception and expression of sculptural projection are constant, even in his Paduan and pre-Paduan periods. This Cohen *Man,* with its heavy touch, its coarse technique and incomplete perception of planes is by a yet entangled Bellinesque.

The Salting *Youth* (and presumably the Schickler *Man* is closely involved), cannot be disposed of so easily. The ground on which this picture now is given to Bellini is, I surmise, a certain likeness in temper and form existing between it and the angel bending over the dead Christ in the Rimini *Pietà* of *c.* 1468. If this community of type is to be regarded some connexion in date would be implied by ordinary rules of criticism, and it is, I think, arguable that the youth's coiffure belongs rather to the later '70's or the '80's than to a newer fashion. The likeness is perceptible, and if we may make the following considerable

[2] "Gazette des Beaux Arts," 1913, and "Study and Criticism of Italian Art," III, 1916.
[3] Catalogue of the Holford Collection, Westonbirt, No. 22.



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assumptions, the Bellini attribution would have a serious claim. We should have to assume, by an act of faith rather than from experience, that vying immediately with Antonello (who came to Venice in 1475, several years later than the Rimini picture) Giovanni attained a mastery of the new oil or fused tempera method equal to Antonello's own. Next we should have to assume that he deliberately segregated his newly-mastered, almost Flemish, technique and conception of modelling and finish in a reservation of small portraits, of which the only extant relics are the Salting *Youth* and Schickler *Man*. In no other branch of his art, at any period, is this type of modelling, finish and enamellesque facture paralleled. But then, it might be said, Giovanni is famous for the variety of his styles, and so we may reasonably assume that for a little while, presumably in the late 1470's, and completely under Antonello's influence, he developed the miniature-like manner of the Salting *Youth*. That he was capable of expressing the wistful, boyish charm of this portrait is at least suggested by the analagous quality in the Rimini angel, a quality, we must remember, which does not reappear in his later pictures. For though the other Rimini angels bear a distant family likeness to the Frari music-making angels of twenty years or so later, the type of the central child was not reproduced, unless in the lost altar-piece of SS. Giovanni e Paolo.

Were the quality of technique in the Salting *Youth* alone concerned, without regard to the characteristic form-expression and the temper of the artist reflected in this portrait, we might look more plausibly to Antonello as the possible author. But save in his mastery of medium and his perfection in this kind of draughtsmanship Antonello has given us no true parallel with this *Youth*. He is ruled out, and trebly so when we reflect that the Schickler *Man* is implicated in the fortunes of the Salting *Youth*. But if the assumptions made above do not seem justified, so that Giovanni Bellini too is inadmissible, where are we to turn? Vivarini is disposed of; Basaiti will not do—look for instance at his flaccid and unsculptural *Youth* (No. 2498 in the National Gallery), and neither Cima, Carpaccio, Solario, Bonsignori or Bartolomeo Veneziano, so far as we know them, can be dragged in.

Criticism is in a fix. We have either to give these two pictures to Bellini, admitting the doubt and swallowing the improbabilities, or else we must provisionally postulate an Unknown Master, who, gifted with Antonello's science and sureness, and not untouched with Giovanni's gracious temper, has been sunk without a trace.

# MANET AND THE *OLYMPIA*

BY PAUL JAMOT

IT was in 1863 that the Emperor, having come to the conclusion that the jury of the Salon was unduly severe, devised a means whereby its victims would be given the chance of letting the public see their pictures; he authorized the creation of a "Salon des Refusés" still celebrated in the annals of art; these "refusés" were Bracquemond, Cals, Cazin, Chintreuil, Fantin-Latour, Harpignies, Jongkind, Legros, Manet, Pissarro, Vollon and Whistler. But the public, of one mind with the critics, were even more antagonistic than the jury. *Le Déjeuner sur l'Herbe* in particular was the focussing point of these attacks. From this time the idea of scandal was associated with the name of Manet. It was thenceforward assumed that Edouard Manet was a species of monster capable of any eccentricity or inconventionality. He shared in fact the fate of his great senior and first defender, Charles Baudelaire. But Baudelaire had to some extent courted this fate; he suffered for it in the end, but at first he found a certain amusement in indulging in mysterious hoaxing and all sorts of ingeniously devised tricks calculated to upset conventional folk. There are people who will provoke a caged lion by inserting their hands between the bars and are then surprised to find themselves bitten. Manet, on the other hand, an amiable, charming, sympathetic being, brought up in good social traditions and faithful to all their teachings, correct in dress as in manner, was naïvely disconcerted to the end by the unappeasable rancours against which he had to contend. The reputations enjoyed by members of the small circles of critics that flourished in his day left him cold and puzzled. He felt within him a force essentially generous and healthy. He felt himself marked out by nature as the recipient of warmer and ampler appreciation and as one of those great men understood and admired by all. In spite of many mortifications—like Cézanne who, a little later, expressed without irony his desire to be accepted by the "Salon de M. Bouguereau"—he never gave up hope of winning the approval of the large public, for whom at that time art existed in the Salon alone. "Un Parisien adorant le monde," wrote Zola at the time of Manet's



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death, " d'une élégance fine et spirituelle, qui riait beaucoup lorsque les chroniqueurs le représentaient en rapin débraillé."

Is it possible that Manet was intimidated by the commotion raised by *Le Déjeuner sur l'herbe?* At any rate he waited for two years before publicly exhibiting another canvas, to which he attached no less importance and which had been painted in the same year and from the same model. In 1864, though the means were to hand in his studio, he did not attempt to re-evoke the emotion aroused in the preceding year in the Salon des Refusés. He contented himself with sending to the Salon of 1864, where they were accepted, two pictures which could hardly cause scandal, *Episode d'un Combat de Taureaux* and *Les Anges au tombeau du Christ.* The first, however, was the object of criticisms of which Manet for once took notice, and which had important consequences. Because of a mistake in perspective with which he had been reproached he cut the canvas in two. Of the upper part he kept only a fragment showing three toreadors against the barrier of the arena, awaiting the onslaught of the enraged beast. The lower part became the admirable *Homme Mort,* now in the Widener Collection, Philadelphia, which is not unworthy of comparison with the celebrated *Dead Warrior,* by Velazquez, in the National Gallery. The other picture sent to the Salon is one of the only two known religious pictures by Manet (the other being a *Jésus insulté par les soldats* which was exhibited in 1865 with the *Olympia*). The *Christ aux Anges* belongs to the Metropolitan Museum, New York, but the Louvre recently acquired a precious souvenir of it in the beautiful and powerful water-colour bequeathed, together with the portraits of herself and her husband, by Mme. Emile Zola.

The Salon jury was discernibly cowed by the Emperor's intervention on the side of liberalism, and this seems to be the reason why the pictures sent in 1864 and 1865 escaped the ill-fate of those sent in 1863. But in 1865 the critics and the public, each egged on by the other, made up for the absence of the official thunderings, with the result that the commotion was even greater than in the case of *Le Déjeuner sur l'herbe.*

Everything about the *Olympia* caused displeasure, scandal, indignation. Antonin Proust, a life-long friend of Manet, affirms that the administration of the Salon had to set a special guard over it to prevent the canvas from being slashed by some avenger of morality—for the moralist, it seems, was as offended as the æsthete. The canvas in which a young woman displays her naked body on a bed like any other bed, while she herself has nothing to distinguish her, save her total nudity, from an ordinary woman, was regarded as a challenge. The painter had disdained those mythological pretexts which till his day had offered the necessary justification for pictures of the nude, or at least of the nude represented life-size.

The name *Olympia,* uncommon though it was, would not pass muster as a title of idealization. It was enigmatical. Even to-day we do not know why Manet gave his heroine this name, or even what significance and character he attributed to her. The Salon catalogue printed five somewhat obscure verses in which the name appears. The sculptor Zacharie Astruc, who composed them, was at different moments poet, musician and even journalist. In the last rôle he had warmly defended Manet, who was one of his friends. It is very possible, as M. Leon Rosenthal has suggested,[1] that Manet had not given a title to his work during the two years it remained in his studio; just at the time it was about to be sent to the Salon Astruc may have made, without attaching any precise meaning to it, the fortunate discovery of those rhythmic syllables which were to become so celebrated and which now seem to us by a mysterious predestination to evoke the brilliance and rather dry elegance of the painting.

At the time, however, they only aroused the public's scorn. Exception was also taken to the negress with the bouquet. With what sinister significance were the ebony figure and the multicoloured flowers charged? Even the black cat arching its back at the end of the bed seemed full of disquieting enigmas. People shook their heads when told that Manet had, like his friend Baudelaire, a special weakness for cats, and were not to be persuaded to see in it only what it was; a simple artistic invention, as innocent of hidden meaning as the two large dogs playing with the children in the foreground of Veronese's *Pilgrims to Emmaus,* or the numbers of other animals, domestic and otherwise, which the great masters of all ages have introduced according to their fancy into scenes where their presence was not strictly necessary.

They refused also to remember that Manet was not the first artist to discard mythological fable and to paint a nude woman lying on a bed, a real bed with real sheets like those on which we and our like sleep every night. Has not Titian done so in several celebrated pictures? And in one of them at the foot of the bed on which the lovely nude reclines does he

[1] " Manet aquafortiste et lithographe." Paris, 1925, p. 124.



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not depict a cavalier in a brilliant velvet suit seated before an organ?—surely as challenging and suggestive a detail as Manet's negress. As for Goya, has he not made it unmistakeable to us that the pretty girl whom he painted nude on a bed was not a goddess, but an ordinary mortal like those we may encounter in our streets and in our houses, or at least like those worth noticing? In order to leave no cause for doubt he has painted her twice in the same position on the same bed with and without her clothes, in the famous pictures of the *Maja vestida* and the *Maja desnuda*. But, in the nude version, she has, with a nice refinement of coquetry imitated later by *Olympia*, kept a slipper on one foot.

Manet's *Olympia* is worthy to be compared with acknowledged masterpieces. It is worthy because Manet, like Titian and Goya, was actuated by purely pictorial considerations. The creation of a great painter with a frank and healthy outlook is this young girl who looks at us so calmly stretched on a bed, her shoulders raised on the pillows, one slightly outspread hand crossing the body to support herself above the hips, an unforced pose but one not seen before in a picture. A passage of painting of admirable exactitude and subtlety is the flowered silk stuff which breaks the uniform whiteness of the sheet, though it is hardly lighter than the pale flesh of the woman. The drawing throughout is sensitive and broad, apparently easy but actually masterly, the modelling greatly simplified but the construction certain, throwing the figure into full relief without the assistance either of shade or shadow. No other modern painter had displayed such brushwork, such a decisiveness of outline, so free a use of colour, such sharpness of contrast, such brilliancy of accent, such a mixture of elegance and forcibleness.

From 1865 the work was the subject of much literature, whose extravagance, after more than half a century, is still capable of stirring one. This extravagance was indulged in not only by the adverse critics. Its apologists, too, exerted themselves to read in it all sorts of philosophical or social lessons. On the ground that the great author of " Les Fleurs du Mal " was the first to realize Manet's originality, Baudelairian comparisons have, up to our own day, been immoderately made in honour of the *Olympia*. Even one so intelligent and subtle as M. Jacques Emile Blanche, though showing elsewhere that he was not the dupe of this sort of false and morbid rhetoric, could write in one of his books,[2] published only two years ago: " Nous nous plaisons à assimiler la belle *Olympia*, glacée et argentine, à un sonnet baudelairien."

[2] " Manet." Paris, Rieder, 1924.

Baudelaire failed to see the *Olympia* in the 1865 Salon, having gone into retirement in Belgium, where the scourge of disease was soon to fall so cruelly upon him. But without doubt the picture was known to him, for he must have seen it from time to time over a period of almost two years in Manet's studio. Now, there is one solitary reference to the *Olympia* in Baudelaire's writings. It is included in a letter written from Brussels and dated May 4, 1865. The great poet writes to counsel his young friend to exercise patience, to cultivate indifference to the mass of insanities which filled the Press and, to console him a little, quotes the words of a Belgian who visited the Salon: " Il a ajouté que le tableau représentant la femme nue avec la négresse et le chat (est ce un chat decidement?) était très supérieur au tableau religieux." We have here one more proof of the lack of importance and significance attached by the best friends of Manet to the name of *Olympia*. This is not at all surprising if, as we suppose, the name was a last minute improvization for the Salon catalogue. To Baudelaire (who apparently did not suspect that Baudelairianism which the too ingenious commentators remarked later on), the canvas, as he remembers it, is of " une femme nue avec une négresse et un chat." He is not even quite certain about the cat; whence it may be inferred that Manet hesitated for some time between several possible comparisons to *Olympia*. On the other hand, he was in no doubt that the painter's only intention was to paint, after the example of so many masters, a beautiful picture of the nude.

The vision which suggested the picture to Manet, a vision determined at once by the painter's artistic instinct and by his technical method, is of a large pale area, composed of nude flesh seen against white sheets, encircled by shadows in which the details are with difficulty to be distinguished. The action of time has evidently augmented the density of these shadows within which the much abused negress and black cat now tend to be absorbed. But the two etchings which Manet made from his picture have not changed, and they prove that neither the face of the negress nor the black cat ever had very clear contours. The painter intended it to be so. For the balance of his composition he had need of a second figure and of some accessories. But he intended all the emphasis and all the luminosity to be concentrated on the young body extended on the white linen and pale silk of the bed. For this reason the servant and the cat had to be black. If the servant holds a large bouquet, it is because these many coloured flowers in



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their white paper are necessary to give value to the subtle harmony of tone of the flesh and the linen. All these facts have no more than a pictorial and plastic meaning. The negress with the bouquet and the black cat, which have been held to be full of enigmas, are in the same category as the parrot by the side of the young woman in a pink peignoir in the fine painting in the Metropolitan Museum, New York, which I analysed here last month.

It is probable that the first idea of this picture, which seemed audacious without precedent, was derived from a reminiscence of Goya. But to an artist of powerful and original temperament, to a Manet, such a reminiscence becomes at once a personal vision, such as I have just described, and that is why, when all is said and done, the *Olympia* hardly resembles the *Maja* of the Spanish master, though the connexion undoubtedly exists.

Doubtless Goya and Manet are not the only artists who have painted a nude woman on a bed. Titian did so, as I have already said, and others as well. But what is novel in Goya is an indefinable unconventionality apparent, for instance, in the stiffness of the pose, the bust raised by the big cushion on which the model rests, the arms carelessly crossed behind the head. And, in spite of great differences and of the radical transformation of design, arrangement and general feeling, it is this same impression of unconventionality which first strikes us in the person of *Olympia*. One of the reasons, more or less clearly expressed, of the universal reprobation felt when the picture was first exhibited, was the character and expression of the face. Manet had the audacity to substitute the frankness proper to a portrait for the banal idealization, with its impersonal features and vacant look, which one had become accustomed to accept as the appanage of a classic nude. *Olympia* looks at us with a most human air and makes no claim to be a mythological divinity. Goya, too, was audacious. His *Maja* gave so vivid an impression of the living model, and the face was so much of a portrait that slander became inevitable. Gossips, jealous of the favour shown to Goya by the Duchess of Alba, whispered that this great lady was the original of the *Maja*. No duchess was posed as the model for *Olympia*, but a girl from the streets of Paris, that Victorine Meurend who was not a professional model when Manet met her but who, over a period of twelve years, posed for some of his most important works. In portraying the face of *Olympia*, Manet made as truthful and life-like a portrait as any avowed one, *La Femme au perroquet*, for example.

For those who still doubt Goya's part in the genesis of *Olympia* another and conclusive proof may be advanced. I do not think anyone has commented on the logical connexion which exists between *Olympia* and a curious picture [PLATE B] painted no doubt some months earlier, at the end of 1862 or the beginning of 1863—for it was exhibited in the Galerie Martinet in March, 1863. Little has been said of this picture and, so far as I know, it has only once been reproduced; it is to be found in M. Moreau-Nélaton's big work on Manet.[3] The artist gave it to Nadar. The inscription " à mon ami Nadar " is, even in the photograph, legible above the signature. Until a few years ago, it was in the collection of Herr Eduard Arnhold, Berlin. It depicts the young woman, already mentioned, Victorine Meurend, in a strange pose and disguise. She is lying on a ruby red sofa, her bust raised almost to a sitting position, her right hand resting on the top of her head. It is difficult not to recognize in this pose a variation derived from the *Maja vestida*. What gives Manet's picture a bizarre and entirely unexpected character, far removed from the coquetry of the Goya, is the fact that the Parisian *Maja* wears a Spanish costume, but that of a man; to be exact, of a toreador. Manet had already painted Victorine Meurend in masculine disguise several times. In a canvas contemporary with the one we are considering, she is shown standing, dressed as an *espada;* a little later she posed, as I have shown elsewhere,[4] as a young boy in the *Fifre;* and the little grey cat playing with an orange anticipates *Olympia's* black cat.

So Manet was not only thinking more or less definitely of Goya when he was planning his composition of a nude woman, later to be christened *Olympia*, lying on a bed, but from the beginning he seems to have had the idea of painting like Goya, two *Majas*, one *vestida*, the other *desnuda*.

Nevertheless, Manet has not copied, nor even, in the literal sense of the word, imitated, the Spanish master. Contrary to the superficial opinion current in his time, he was no great admirer of Goya.[5] He admired enthusiastically, indeed almost exclusively, Velazquez. It is not necessary to feel any particular affection for a master of the past to borrow from him an idea which one treats in an entirely new way. We may even say without paradox that it is better not to feel too close

[3] " Manet raconté par lui-même," Paris, Laurens, 1926. Vol. 1, fig. 45.

[4] " Revue de l'art ancien et moderne," Jan. 1927.

[5] On this subject compare my article in the " Gazette des Beaux-Arts," Jan. 1927.



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*Virgin and Child with Angels and Saints*, by Giovanni di Paolo. Dated 1454. Panel. (Col. M. Friedsam, New York)

Plate I. Some unpublished Works by Giovanni di Paolo

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an affinity with such a master, for in that case his influence may well result in paralysis. So far as Goya and Manet are concerned, the debt of the latter to the earlier master did no more than stimulate the faculty of invention. Manet was quite conscious of the power and spontaneity of his own original gift as a creative artist, a genius which no outside influence could distort. He felt himself capable of rising above Goya by the strength and decisiveness of his contours, by his complete understanding of the art of contriving an entire composition, in this case achieved by the arrangements of accessories round the central theme, that is to say, the female body on the white sheets, and by transforming Goya's voluptous charm and subtlety into something dignified and noble. Instead of attempting to rival Goya, he surpassed him in spontaneity; beginning, it is true, with an idea borrowed from Goya, Manet expressed himself like a modern Velazquez, in a work that is nothing if not vivacious, and one distinguished above all by the originality of his spirit.

# SOME UNPUBLISHED WORKS BY GIOVANNI DI PAOLO

## BY LUITPOLD DUSSLER

AMONGST the Sienese painters of the quattrocento, Giovanni di Paolo stands pre-eminently as the master whose hitherto unknown work has come most sharply into light during the last decade. One need only compare the second and the last edition of Mr. Berenson's critical annotations to realize the augmentation of his master's work; and meanwhile our knowledge of the productivity of the Sienese has been enriched by a further series of pictorial discoveries. The Friedsam polyptych here reproduced [PLATE I] for the first time is perhaps not entirely unknown to connoisseurs of Italian painting, but curiously enough, it has not so far received much attention. Formerly in the possession of Conte Tommasi-Aleotti, in Arezzo, F. Mason Perkins quotes it for the first time in the " Rassegna d'Arte Sienese," 1907, p. 82, with the remark "importante." In spite of the fact that this eminent authority did not establish the signature, Opus JOHANNES. MCCCCLIIII, at the foot of the middle picture and now scarcely legible, he correctly attributed the work to the master's middle period.

The date 1454 is significant, for the altar-piece of St. Nicholas, of Bari, in the gallery at Siena (No. 173), and the four saints of the preceding year, mark off a stage in the development of the master's work. Twenty-five years or more of creative effort preceded this date, and a period of similar length followed it. Doubtless the best and most sympathetic works belong to the earlier decades, when the artist cultivated an eclecticism above and beyond that of his contemporaries; though he did accept the formal types and the artistic conceptions of the leading Sienese trecentists, he contrived to express through them his own personality.

As we approach the middle of the century, the relationship, so fruitful and potent during the early decades, which existed between Giovanni di Paolo and Sassetta's art gradually weakens. Thus I see in the altar-piece of 1454 suggestions of contact with the creations of Sano di Pietro; and in all probability this piece was completed by half-length figures above as is the case with the polyptychs of Sano in the Siena Academy, viz., No. 246, dating from 1444, and No. 226 from the beginning of the 'fifties. This fact, however, must not be taken to suggest that Giovanni di Paolo, who was a finished master in 1450, allowed himself to be influenced by a fellow student of Sassetta, but merely establishes the parallelism of contemporary stylistic impulses. The antiquated conception, the plastic emphasis (particularly in the case of St. John the Baptist), the Gothic slenderness of the figures, and sometimes a certain emptiness of facial expression and gesture are the common possession of the two contemporaries, though Giovanni di Paolo's more greater tendency towards dramatic effect keep him free from the stiffness and angularity of his colleague. The conservatism of Giovanni di Paolo is once more noticeable in our polyptych whenever we realize his habit of working upon the material bequeathed to him by the trecentists of his native town, a material which was, of course, daily before the eyes of the younger generation. The artist, however, selects his models not from any one work, but from all those which happened to appeal to his taste. Giovanni di Paolo renewed his relationship with the work of Taddeo di Bartolo in the 'fifties; already in the *Ancona* of 1453 with the enthroned St. Nicholas of Bari (Siena Academy, No. 173), we can trace a close connexion with the older altar-piece of S. Gimignano (S. Gimignano Gallery). In the Friedsam polyptych the figure of the sainted bishop points to a prototype by Taddeo di Bartolo,



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and in the case of the central panel of the *Madonna,* we must admit the angelic musicians to be directly borrowed (in spite of their change in position) from the polyptych of 1403 (Perugia Gallery). The female saint, on the other hand, is obviously descended from Lippo Memmi's *St. Julitta* in the altar-piece of 1333 (Uffizi Gallery); and demonstrates quite clearly the differences in this work of art conceived four generations later. A necessary conflict exists between the two works, in spite of the Gothic tendency common to both, which in the original exists in its virginal freshness, with its melodious flow of line, its most successful solution of the balance of mass and in the delicate lyricism of its expression. In the later work this tendency expresses itself in an antiquated stylization and in a striving after a kind of plastic realism.

The dramatic movement which is so marked a characteristic in the earlier decades of Giovanni's works is not entirely eliminated even in the large figured altar-piece—witness the form of John the Baptist with his nervously unsettled glance. If we turn from this polyptych to the two other panels by the master in the same collection [PLATE II, A, B], we shall without difficulty realize the period of time that separated them. Obviously fragments of a larger altar painting, both must have been created several years earlier, probably in the 'thirties. The four female saints still show traces of the influence of Sassetta—witness the flat angularity, the calligraphy of the contours and the mildly soulful character of the expression. Further, the old-fashioned and forced perspective of the interior with its vision of St. Catherine, already considerably improved upon in the St. John cycle (Ryerson Collection, Chicago), all suggest a date not later than 1440. It appears to me beyond doubt that this fragment of the Catherine Legend belongs to the same altar-piece as do the three other scenes of the same legend in the collection of M. Alphonse Stoclet in Brussels, which were shown at the exhibition of Italian primitives in 1922 in that city. Style and technique both indicate the closest relationship, and at the moment, it is only our inability to furnish measurements which prevents this attribution from being made patent.

The relationship can be established between a predella panel belonging to Herr A. S. Drey, of Munich, and the detail of one of the fragments above-mentioned of a scene representing the appearance of God the Father. Herr Drey's panel represents *The Assumption of the Madonna* and the half figures of St. John and St. Ansanus [PLATE II, C]. The slickness and bravura of technique in the painting of the two saints and of the cherubim has a freshness and sweetness rarely to be found in a late work; one is reminded of certain of the master's miniatures in which Giovanni proceeds to work with a similar freedom of brush stroke. In the case of the panel paintings I find the heads to be nearly related to those of the *Crucifixion* in the Utrecht Museum, which has rightly been attributed to the 'forties; the predella cannot be dated much later.

# A MOSLEM DECORATION IN STUCCO AND GLASS

BY CARL JOHAN LAMM

ALTHOUGH a few important works have been written on Moslem glass, a number of interesting objects of the kind have not yet been investigated and published, and many problems still remain a puzzle to the student. As every connoisseur of Moslem art knows, the intricate problem of the origin of Moslem gilt and enamelled glass has not yet been settled, and, as to classification and dating, only the fourteenth century mosque-lamps have been adequately considered. A brief examination of the fragments of thirteenth century glass in the Arabic Museum at Cairo led me to suspect that valuable information could be gained from what is to be found in the store rooms there. By the kindness of His Excellency the Minister of Waqfs and of the Director of the Arabic Museum, I was recently enabled to start a systematic examination of this hidden treasure, when Captain Creswell, the well-known student of Moslem architecture, drew my attention to some painted glass decoration, the importance of which had not yet been fully appreciated.

The ruined tomb-mosque of Shaykh Ahmad ibn Sulaymān ar Rifā'ī is situated in Hārat Halawāt, one of the narrow streets bordering the armorers' market, Sūq as-Silāh. The poor exterior of what must once have been a most exquisite building does not at first sight suggest the rich decoration that reveals itself to the eyes of the visitor, especially on the qibla-wall of the qubba. Under its stilted dome there still remains a well preserved wooden sarcophagus, where the epigraphist will find precise information about the date and the purpose of this interesting structure. The inscription tells us that the pious Shaykh Ahmad ibn Sulaymān expired on Monday, the 6th Dhū al-Higga, 690 A.H. (November 30, 1291, A.D.), and the tomb-mosque is mentioned by Maqrīzī as " the



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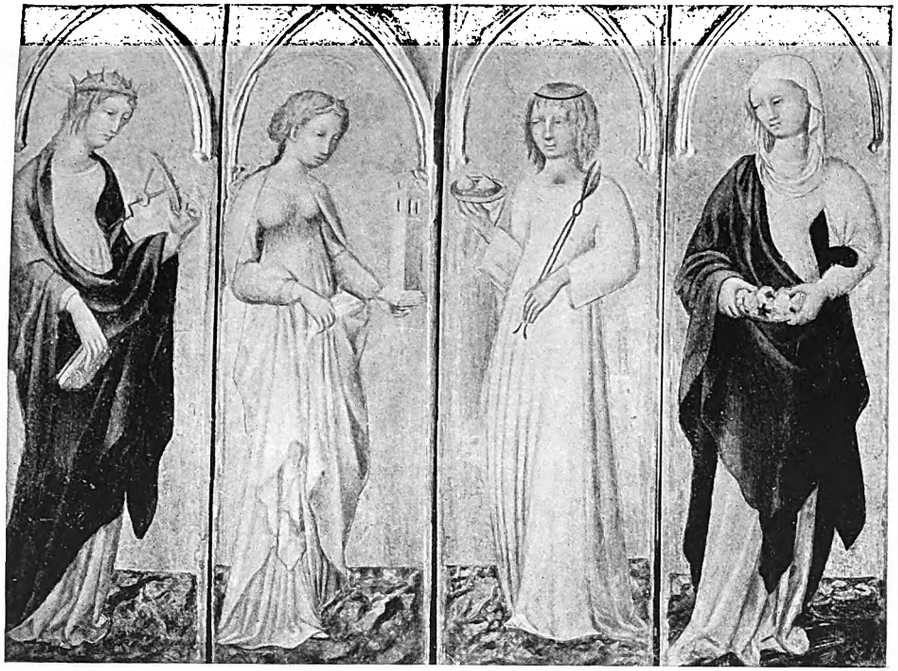

*A—Four female Saints* (SS. Catherine, Barbara, Lucy and Dorothy), by Giovanni di Paolo. Panel, each 45.7 by 14 cm. (Col. M. Friedsam, New York)

*B—Scene from the Legend of St. Catherine,* by Giovanni di Paolo. Panel, 28.5 by 22.2 cm. (Col. M. Friedsam, New York)

*C—Assumption of the Virgin, with St. John and St. Ansanus,* by Giovanni di Paolo. (Herr A. S. Drey, Munich)

Plate II. Some unpublished Works by Giovanni di Paolo

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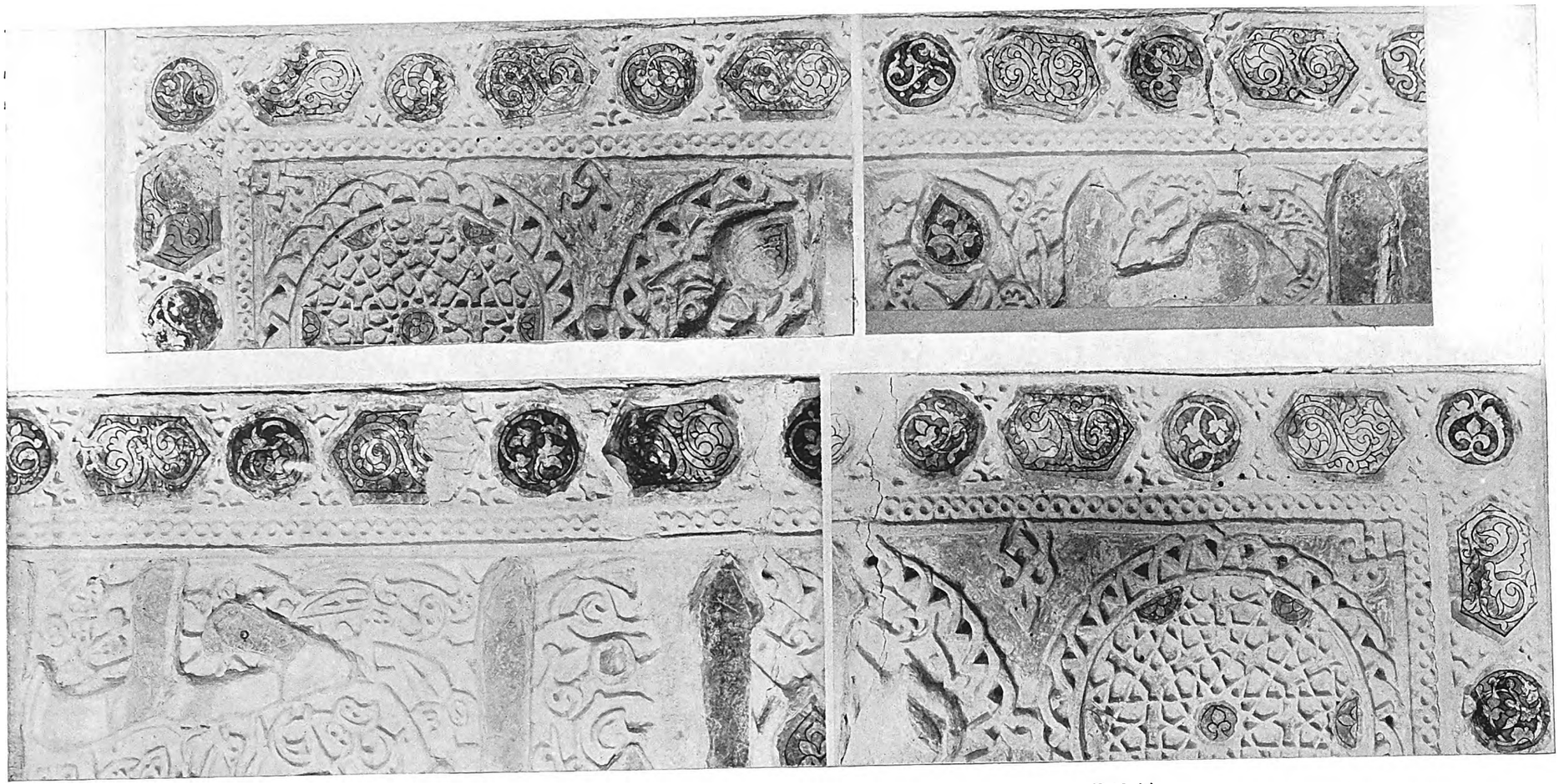

Details of the mihrāb wall shown in Figure 1. Stucco and glass. (Qubba of Ahmad ibn Sulaymān ar Rifā'ī)



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monastery (ribāt), known as the cloister (riwāq) of ibn Sulaymān."[1] As Captain Creswell will certainly deal at length with its architectural features in the monumental work on the Cairo Mosques that he is engaged in writing, it will here suffice to refer to the 418th report of the Commission for the Preservation of Monuments of Arab Art, 1910, Vol. XXVII, and to the appendix of the same number of that publication, where Max Herz Pasha (who is my authority for the rendering of the inscription just mentioned) gives an illustrated account of the main features of the mosque.[2] Regarding the qibla-wall, which here specially interests us, he speaks as follows:

> Ici, dans l'intérieur de la chapelle, la décoration est répandue à profusion; elle s'étend de la base des fenêtres jusqu'à la clé du dôme, c'est-à-dire sur la partie du monument la mieux conservée (Plate XVII). Bien qu'empâtée par des badigeons successifs, il est facile de juger avec quel goût et quelle délicatesse cette ornementation a été exécutée. Signalons tout particulièrement le décor du mur de la kibla (Plate XVIII). Il présente cette particularité que la décoration est mise en valeur par l'emploi de verres peints " a tempera," du côté du mur, en brun clair ou en vert. Les verres sont soigneusement découpés à la forme des parties qu'ils doivent rehausser de leur éclat, de sorte que retenus par les feuillures du stuc, leur couleur ne pourrait être altérée. C'est, à notre connaissance, l'unique édifice où est employé ce curieux procédé des plus décoratifs.

I had just taken the trouble to trace some of these boldly executed glass paintings, when Captain Creswell generously offered me the use of photographs, and these are herewith reproduced.

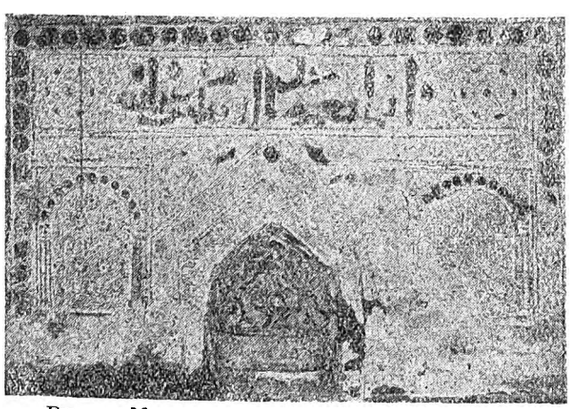

FIG. 1. MIHRAB WALL IN THE QUBBA OF AHMAD IBN SULAYMAN AR RIFA'I, A.D. 1291.

A comparison between my Figure I and Plate XVII of Herz shows that the pieces of painted glass have suffered very little further damage since the Commissioners took the monument under their care. The stucco and glass decoration, which is relatively well preserved in its upper parts, is disposed as follows:

The semi-dome of the mihrāb opens with a keel arch, framed with double borders and leaving two triangular spandrels. On each side of the mihrāb, on a level with its apex, is a blind niche resembling a false window, covered with a semi-circular arch resting on pilasters with simple capitals. Two narrow rectangular strips fill the space left vacant between these two niches and the top band. The latter extends horizontally across the whole breadth of the wall, and is interrupted only at its extreme ends by the narrow band which frames the ornaments as a whole, and separates them from the bare wall above. Each field is decorated with carved stucco in the typical Egyptian style of the period. These designs are all set with pieces of glass painted on the back and embedded in a sort of stucco frame.

The glass itself is very thin and, compared with the Saracenic mosque lamps, extremely clear and free from bubbles. It is of a slightly yellowish tint, which may possibly, but not necessarily, be the result of secondary chemical changes in the paste. It should be remembered that, with the exception of some later vessels of Persian and Syrian origin, *enamelled* yellowish glasses are very rare, and when they are met with do not at all indicate an Egyptian origin. Non-enamelled glasses of this tint are also rather rare, if we confine ourselves to those of which the Egyptian origin is certain. Manganese red, bottle-green, and blue, are the usual colours, except for the colourless glasses which often show iridescence, which have given them a pinkish white hue. From a technical point of view, the glass of our mosque could be described as a variety of the Venetian " verre eglomisé." The colours are applied to the back of the glass, which is slightly bent at the borders so as to facilitate its attachment to the plaster. I regret that I am unable to tell what sort of colours have been employed, but they look like wax or tempera, and, in any case, have nothing to do with the enamels of the well-known mosque lamps, nor with the opaque enamels on fragments of Roman glass found in Egypt and elsewhere. The glasses, mostly Fātimide, with ornaments painted in brown wax colours, are quite different, but Egyptian glass, with multicolour painting on the back, is not altogether lacking. Dr. Kühnel, of the Berlin Museum, kindly informs me that amongst the fragments of glass brought from Fustāt to that Museum, there are two or three pieces painted on the back after the fashion of the glasses in the Mausoleum of Ahmad ibn Sulaymān:

[1] " Al-Khitat," ed. p. 428, where the year of his death is given as 691 A.H., A.D. 1292.

[2] See pp. 147-149, cf. plates XV-XVIII.



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eins davon mit einer arabeskenhaft stilisierten Tiergruppe in hellbrauner Farbe mit schwarzer Zeichnung. Ob die unseren in Stuckaturen eingebettet waren, ist nicht mehr festzustellen aber sehr wohl denkbar wäre es.

I have seen some few fragments belonging to Cairo antiquaries. It is strange that nothing of the kind should be found in the Arabic Museum, whose officials, during many years, have undertaken systematic excavating in Fustāt.

Dr. Fredrik Martin tells me that the same technique has been used for the decoration of a little mosque or church in Upper Egypt, which I regret not to have been able to identify. That the procedure was popular with the Copts we can realize from its having been frequently met with by the same authority on small Coptic wooden objects, and on a kind of plastic jewellery, evidently made for the use of poor people. Again, in Sicily and Persia such glasses are sometimes applied to objects of wood, and in Tiflis, Dr. Martin has seen a sevententh-century house decorated in the same manner.

To return to our qibla wall: the thick black contours have first been drawn on the back of the glass, and have then been covered with the paint, the scheme of which is harmonious, but not very rich. It recalls very much the coarse Mamlūk pottery with incised and "reserved," often slightly raised decoration on a white slip, all covered by a yellowish translucent glaze, dark brown over the incised parts. A colour varying from sage-green to grass-green is employed on these glasses as a background for the light brown arabesque design; but often the brown, which is then extremely pale, is put on a background of a brown which is just a little darker, or, in some few cases, almost black. The colours can hardly have suffered any damage from time and weather, hermetically embedded as they are between the plaster and the glass. They are rather thin and have a watery appearance, which proves that they have been painted on the glass itself; not on the plaster slip that has been applied on the old stucco surface at the moment when the glasses were fixed in their places.[4]

These painted glasses, a minute description of which the photographs render unnecessary, fall according to shape and decoration into the following seven classes, the two last being treated together for convenience:

(1). The Quranic inscription over the mihrab is executed with tall Nashki letters set with brown painted glass, rendering the beginning of Sura IX, Verse 17:

"He only shall visit the temples of God who believeth in God."

(2). The centres of the polygons formed by the interlaced pattern which decorates the blind niches flanking the mihrab are accentuated by round medallions of glass, each containing a simple rosette, light brown on a brown background. Most of these glasses have perished.

(3). The round arches over these niches, and the centres of the medallions at either end of the inscription [Plate A and D] are decorated with round glasses bearing a brown fleur-de-lis on a green background. The upper part of the same flower is represented on the glasses, which are placed round the edge of the medallion.

(4). A similar fleur-de-lis pattern, but on a larger and more complicated scale, and with different colouring, is shown on three pear-shaped glasses, dotted about the Quranic inscription [Plate A, B, C].

To this group also belong the two glasses which form the middle of the spandrels of the mihrab and finally the beautiful piece which decorates the apex of the outer frame of the keel arch of the mihrab.

(5). The arabesques in the semi-dome of the mihrab and those on the spandrels, except the two glasses already mentioned, are set with glasses of varying shape following the contours of the foliage, and painted with irregular fan-shaped palmettes. Most of these glasses have disappeared; others are in a fragmentary state.

(6 and 7). The decoration of the long band which forms the outer frame is most important [Plate A to D]. Similar decoration is found on the keel arched frame of the mihrab. On these bands round and oblong hexagonal glasses alternate, all painted with arabesque design of a most pleasing effect.

The hexagonal glasses (6) show symmetrical S-shaped arabesque scrolls, whereas, on the round glasses (7), the scrolls are arranged in a freer and more varying way, sometimes

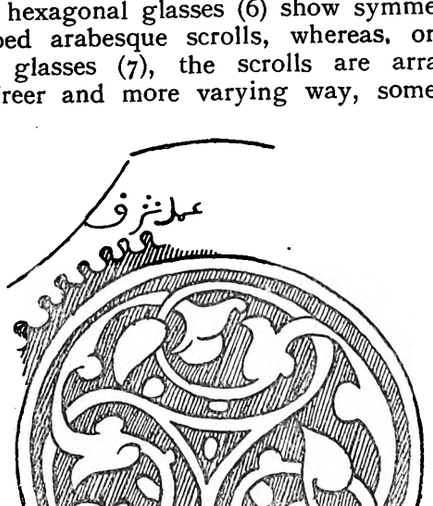

Fig. 2. Drawing from Flat Bowl (Arabic Museum).



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without any obvious symmetry, sometimes diagonally symmetrical. In still another case the fleur-de-lis has given the key to regular symmetrical composition, while, in some instances, a three-branched whorl occurs.

The last design especially is often to be found on Egyptian pottery of the kind spoken of. A drawing made from a flat bowl in the Arabic Museum, Fig. 2, signed : عمل شـــرنـــب (the work of Sharaf) will sufficiently illustrate the aforesaid statement. I wish especially to draw attention to the round bud-like forms which attach themselves to the stalks in order to fill up vacant space, and to break the monotony of the long volutes of the stems. Probably this feature might equally well be explained by the technique of these vessels, where there is a tendency to let the resultant ornament gain on the incised ground, a tendency which is still more apparent in the later fourteenth and fifteenth century pottery. To anyone who desires to undertake a detailed study of the development of ornament on this ware, I think these glasses will be of the greatest importance, as they can be ascribed to a fixed date, the year A.D. 1291.

In the history of glass as a material for wall decoration they seem to form a chapter on their own. The inlaid paste or glass in the mosque of Aslām-al-Bahā'i (A.D. 1345) is coloured, not painted.

It is a most astonishing fact that throughout the two following centuries, when brilliant and decorative materials were used to compete with or totally replace the monochrome stucco, the architects of the Mamlūks never, as far as one can judge from monuments that have come down to us, made use of this kind of wall decoration, although, as every visitor to the tomb-mosque of Ahmad ibn Salaymān agrees, it is anything but a failure.

## SHORTER NOTICES

A WRONGLY ATTRIBUTED FRENCH PRIMITIVE.—As we go to press, Mr. Sydney Cockerell very kindly draws our attention to a remarkable early painting sold at auction, on December 14, by Messrs. Math. Lempertz, Cologne. The picture is an elaborate composition representing the *Crucifixion,* together with a large number of divine and human figures, and is attributed (Cat. No. 1) to the Cologne School. Mr. Cockerell has good reason to believe that this ascription is mistaken and that the picture is really a supremely important example of French art. Time did not permit our contributor to develop his argument and to obtain a good photograph between the date of the sale and the time of our going to press, but we hope in our next issue to publish an article by Mr. Cockerell and reproductions of the picture itself and certain other French works which, we believe, will throw light on its origin.

THE LANE PICTURES.—We gladly publish the following extract, officially communicated to us, from the minutes of the Municipal Gallery of Modern Art, Dublin. We are the more ready to do so since we have, with sincere regret, found ourselves in disagreement with Lady Gregory and her supporters in regard to the ultimate disposal of the pictures in question.

> The Chairman stated that he was glad to note the friendly attitude of the British Press in urging that the thirty-nine Lane Bequest Pictures now at the Tate Gallery, London, be immediately returned to Dublin. In this connexion a most interesting communication was received from Lord Carson expressing his willingness to co-operate in any action that might be taken with this object in view. The Committee also noted with pleasure that the circulation of Lady Gregory's recent brochure " Case for the Return of Sir Hugh Lane's Pictures to Dublin " had still further aroused public opinion to the justice of Dublin's claim to the pictures.

On the motion of Senator Sir Thomas Henry Gratton Esmonde, Bart., seconded by Mr. Dermod O'Brien, P.R.H.A., the following resolution was unanimously adopted :—

> The Committee places on record its appreciation of the action of Mr. Cecil Harmsworth in advocating in the *Daily Mail* the immediate return of the Lane Bequest Pictures, and it also thanks those other influential English journals which have done their best to influence the British Government to carry out the last wishes of Sir Hugh Lane as acknowledged by the recent official Committee of Inquiry appointed by the House of Commons.

CORRECTION.—We regret that by an accident over which we had no control, the name of M. Cailleux instead of that of the Baron Henri de Rothschild appeared below the reproduction of Chardin's *Le Lièvre,* in the article entitled " French Painting in Amsterdam," in our November number. It may be well to add that the Cailleux collection includes a very fine Chardin of the same title, also in the Amsterdam exhibition, and the error was due to confusion resulting from that fact.

## THE LITERATURE OF ART

**RUSKIN ON CLAUDE. BY D. S. MACCOLL.**
THE DRAWINGS OF CLAUDE LORRAIN. By ARTHUR M. HIND. 33 pp. + 71 pl. (Halton and Truscott Smith). 30s.

Here are over seventy reproductions of Claude's drawings from various sources, including a fair number of really fine things, and introduced with all the learning to be expected from one of the guardians of the large collection in the British Museum Print-room. It is inevitable that anyone writing in English on the subject should have something to say about



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the terrific assault made upon Claude's drawing by Ruskin's "Modern Painters." Ruskin is out of fashion, so much so that most people speak of his views from hearsay, not from actual reading. Even Mr. Hind is not quite fair to his predecessor in the Oxford Slade Professorship. He speaks of " that wonderful but capricious arbiter of taste, John Ruskin." Ruskin's view of Claude was violently expressed; he uses him too much as a repoussoir for Turner; moreover his knowledge of the drawings of Claude was obviously insufficient; it is symptomatic that he uses Earlom's rendering of tree-forms after Claude in a plate of the *Liber Veritatis,* to compare with Turner's own lines. It is probable that with further study he would have expressed himself much less absolutely. But Ruskin's view, if prejudiced, was not capricious. He allowed Claude originality and beauty in the rendering of light and general treatment of landscape forms: he denied him the power to follow these out in the subtleties to which he himself was so rarely sensitive: and that distinction, broadly, holds. Let no one suppose that there is question here of a slavish copying of detail. Anyone who has attempted to draw the outlines of trunks and branches knows how superhumanly difficult that is. The lines are at once straight and infinitely curved, sturdy and springing: few are the draughtsmen who have ever come near them. But that is not all. In the nigh inextricable detail which is presented by a natural growth and the impact upon it of other forces, in the accidents of breaking and cutting, the torsion by wind, the erosion by water and sagging of roots, there is much, the secret of whose coming to be as it is baffles both eye and mind: the forms look wrong, and look doubly so if they are reproduced by a puzzled observer. The artist, if he is to succeed in his task, must, by a grasp of the natural rhythms of growth and of the others impressed upon them, make explicit what is entangled. It was the double power in Turner to follow out those elusive lines and to simplify them into a pictorial rhythm that won the admiration of Ruskin; not any niggling, piecemeal " faithfulness "; and his contrast in this respect of precursor and disciple, though excessive, is not fundamentally unjust.

Let anyone go through those plates and consider. The studies of trees that charm us depend rather on a dazzle of light than on subtle drawing or even on happy disposition and balance, which Claude usually arrived at with labour. Such are the two studies from the Teyler collection (an unusually good one), in plates 23 and 24. The work, when more detailed, is apt to show marks of effort. The first clouding in of masses by a diluted wash, the statement of light and dark is delightful, but when this is laboured over with mechanical touches the result is less happy. Because there has been none of this the *Tiber above Rome* in Plate 42 is so satisfying, and the *St. Peter's from Sant' Onofrio* (Plate 27) under lights and darks struck in by the brush and overmastering the fine detail, so tremendous. In one of the tree subjects there is a rare success; the Teyler *Study of Tree-trunks and Foliage* (Plate 16). Here the sway and balance of the trunks is felicitous, the cutting of space above and below sudden, original and right, and the detail is absorbed in a general flow. On the other hand the *Oak and Ivy, Villa Madama, near Rome* (Plate 14) is a laboured mess, and there is too much of the same sort in the volume.

There are other fine things besides those I have spoken of, in a different kind; the stormy port scene (Plate 7), so unusual as to raise a question, and the view of St. Peter's with a well thought of empty foreground (Plate 65), that is like a slight and simple Muirhead Bone. Turner, after all, as Professor Hind very properly reminds the readers of Ruskin, looked to Claude as a redoubtable master, and the drawings of Claude, as they become known by reproduction, prove him susceptible to a wider variety of appeal than the ancients were aware of who judged him by his paintings alone.

**RENAISSANCE AND BAROQUE SCULPTURE IN GERMANY. BY R. P. BEDFORD.**

DIE DEUTSCHE PLASTIK DES SECHZEHNTEN JAHRHUNDERTS. By ADOLF FEULNER. 62 pp. + 91 pl. M.60. DIE DEUTSCHE PLASTIK DES SECHZEHNTEN JAHRHUNDERTS. By ADOLF FEULNER. 66 pp. + 63 pl. M.40. Munich (Kurt Wolff).

The little interest which is taken in German sculpture outside the land of its origin is partly to be accounted for by the fact that few foreign museums have any important examples in their collections. Beyond the work of Tilmann Riemenschneider—a great craftsman who seems to be somewhat under a cloud in his own country at the present day—and Peter Vischer and his sons, few names were familiar to the otherwise well-read student of art up to within comparatively recent years. But the publication of the series undertaken by Kurt Wolff, of which these are important volumes, will do much to remedy this. The examples are well chosen and excellently illustrated, and Dr. Feulner's introductory survey of the history of Renaissance sculpture in Central Europe is an important contribution to the subject.

It is unfortunate, however, that the plates have been arranged on a different system from the text. For example, in the earlier volume the illustrations of works by Konrad Meit appear on plates 7, 53, 83, 84, 85, 88; and in the later, Adriaen de Vries (there claimed as a German



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sculptor) is represented on plates 10, 16, 17, 24, 32. In such large works it needs a definite physical effort to refer from the text to the plates, and the absence of an index in the later volume makes it still more difficult to follow the work of any particular artist.

It is typical of the way in which she has kept her great works of art that, of the ninety-one plates in the first volume—if we except Konrad Meit's tombs at Brou and Claus Berg's intricate altar-piece at Odense—all but three are in Germany or Austria. Of these three—which happen to be in the Victoria and Albert Museum—the vigorous but charming boxwood statuette of the Virgin and Child by Veit Stoss, which was first ascribed to the artist by Dr. Hermann Voss in 1908, may, by reason of its rarity, be considered the most noteworthy. For the sculptor of the large triptych with the Holy Family, St. Christopher and St. Mary Magdalene, Dr. Feulner suggests with great plausibility the name of the great Ulm artist, Martin Schaffner. The third work, a puzzling terra-cotta bust of a man, is given to the workshop of Meit.

Contrary to what the title suggests, this volume only carries the history of German sculpture up to the middle of the century; and it deals in the main with the larger works, as separate volumes on Bronzes and "Kleinplastik" are in preparation. The illustrations range in date from Peter Vischer the Elder's bronze figure of Archbishop Ernst of Saxony at Magdeburg (1495), to a stone figure of St. James the Greater, formerly on the pulpit of Münster Cathedral (1542). Among the numerous works by Meit, it is difficult to see in a realistic bronze figure of a naked man with a sword in the Joanneum at Graz, which Dr. Feulner dates about 1500-1505, the gothic feeling which is evident even in Meit's later works at Brou. Surely it must be placed nearer the middle of the century? The lovely boxwood figure of a naked woman in the Benoit Oppenheim Collection at Berlin seems to be another case of too early dating. The figure is not a dancer, as described, but a woman drying herself after the bath, and, irrespective of the subtle flow of line and the soft modelling, the subject alone would put it at a later date than the "um 1505" here given to it—although so great an authority as Friedländer brings it into relation with Dürer's engravings.

The second volume carries the history of German sculpture from the middle of the sixteenth century to the close of the seventeenth—during part of which period art was overshadowed by the tragedy of the Thirty Years' War (1618-48). Here the stern Gothic tradition which was so evident in the earlier works disappears, and the influence of Giovanni Bologna and Bernini (imported partly by Low Country artists, such as Hubert Gerhard and Adriaen de Vries) is uppermost. The figures become freer and more plastic—perhaps more graceful—but lose much of the essentially sculptural qualities of rigidity, repose and economy of means.

Among the illustrations of the work of Hans Krumper, the descriptions of the bronze figures which he added to Hubert Gerhard's monument to the Emperor Ludwig of Bavaria (Plates 41 and 42) at Munich seem to have been reversed. As they stand, William IV is represented in the full robes and insignia of a Knight of the Golden Fleece—an honour which he never received.

In view of the great amount of research which is now being carried out in the history of later German art, Dr. Feulner rightly disclaims any finality in the dates which he gives to many of the lesser-known sculptors and their works. The very full bibliography in this second volume adds greatly to its value.

**THE GARRULOUS 'TWENTIES. BY D. S. MACCOLL.**

AN ARTIST'S LIFE IN LONDON AND PARIS, 1870-1925. By A. LUDOVICI. 1926. 204 pp. + 5 illustrations. (T. Fisher Unwin, Ltd.) 12s. 6d.

NAPHTALI, BEING INFLUENCES AND ADVENTURES WHILE EARNING A LIVING BY WRITING. By C. LEWIS HIND. 1926. 240 pp. + 44 illustrations. (John Lane.) 15s.

THE ROMANTIC '90's. By RICHARD LE GALLIENNE. 1926. 201 pp. + 18 illustrations and facsimile of letters. (G. P. Putnam's Sons.) 10s. 6d.

A feature common to the authors of these three books is that in the world of art and letters they have played the part of friendly go-between. Each of them had an admiration for genius or talent, even if it was sometimes confused with an interest in celebrity; each of them served the master to the best of his ability. Mr. Ludovici was attached to Whistler in the days of the British Artists episode, and afterwards was an envoy to Paris in the interests of the "International" Exhibiting Society while Whistler was President, and when he was succeeded by Rodin. Of these and many others he has anecdotes to tell and also of earlier days in a London and Paris that have become historical. Mr. Hind "let loose" here, by no means for the first time, was for a brief period editor of the *Studio*, in which he launched Aubrey Beardsley; went from that to the *Pall Mall Budget*, in the brave days of Harry Cust, and from that again to the *Academy*, under the ownership of Mr. Morgan Richards, father of "John Oliver Hobbs," supporter of Dr. Parker's "Temple," and promulgator of Little Liver Pills. There must be few literary or artistic figures of his time Mr. Hind has not come up against; his quick eye and good memory have given him



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a store of recollections. The Dick Gallon who was re-baptized Richard le Gallienne came up from Manchester to the Bodley Head as "Narcissus," with his "bookbills," a pale profile and remarkable shock of hair; swam in bliss through the 'nineties in London, and disappeared into America and its separate circulation. He re-emerges, girlish and gushing as ever, and as ever a little ungrammatical, to talk of old times, and to assure us that the sins of the period he describes were not as yellow as they were painted. His own painting of the late John Lane overdoes the high lights; but it speaks for the amiability of the author's character that he has enthusiasm to spare for a publisher.

**Simple Stitch Patterns for Embroidery.** By Amy Brandon-Jones. 39 pp. + 14 pl. (1 in col.). (Batsford.) 2s. 6d. and 3s. 6d.

This admirable little book has been designed by its author for the use of the woman untrained in the art of embroidery. It contains a short introduction on the method and principles on which patterns are worked out, a most practical chapter on stitches, colour and materials, with fool-proof diagrams of some five basic stitches, a word or two on the application of designs, and then fourteen excellent half-tone plates showing forty-four designs in full detail with descriptive notes on the opposite pages.

Mrs. Brandon-Jones's choice of material seems to run to crash and bolton sheeting, blanket cloth and coarse silks, on which knitting wools and heavy knitting silks can be used to good effect. She is no advocate of the very fine and complicated work which whiled away the idle hours of our grandmothers and ruined their eyesight. There is no doubt that her method of building up patterns from the stitches themselves is the natural and most amusing way of designing textile decoration, and one which will encourage the individuality of the workers who follow her directions. We recommend the book to the wide public of unskilled and busy women who yet crave for colour and creative effort. E. P.

## ART IN AMERICA—Philadelphia

In these days when the balance of power in the world of art is shifting, New York is becoming the Mecca of the collector, the critic, and the creative artist. Significant developments there are known the world over. Of Philadelphia, on the other hand, one hears but little. If a word of prophesy may be allowed, Philadelphia will emerge, in a year or two, as one of our chief centres of art.

The term emerge has been used advisedly, for, of late, art in Philadelphia has been exceedingly hard to find. One approaches the city through miles of low-lying factories and threads one's way past other miles of tenement houses in order to reach its scattered museums and galleries. The collections are inadequately housed in buildings erected for other purposes, in galleries which are ill proportioned and dimly lighted, and exhibition space has been so limited that much material, such as the Johnson bequest to the Pennsylvania Museum, has been practically inaccessible. The Pennsylvania Academy, with its long and honourable tradition and its fine collection of eighteenth century paintings, has been cloaked in ever-increasing gloom; the Barnes Foundation at Merion, comprising probably the most important group of modern pictures in America, has been open only to the initiate; and the Museum of the University of Pennsylvania has practically hidden its æsthetic wealth under a mass of ethnological detail. All of these institutions have important collections, and there is every indication that Philadelphia is about to accord them the honourable place that it has always given to the art of music.

It is the University Museum which points the way to further development. Its collection of early art is high in quality, and the installation of the new Eckley Brinton Coxe Memorial Wing is excellent. Its well proportioned galleries lined with tan brick, adequately but not glaringly illumined with high side light, are suited to the exhibition of sculpture and architectural detail from Egypt, Chaldea, and Assyria. Jewellery of gold and semi-precious stones, blue faïence, and wall-paintings from the Palace of Merenptah at Memphis relieve the sombre effect of stone and clay and produce an impression of great beauty.

In the large hall of the same museum several Chinese frescoes—sections of one painting—from a monastery in the province of Honan have been installed.* The central portion is seventeen feet eleven inches in height, the side panels somewhat smaller. Because of the size of the work, its good condition, and its relation to the style of the T'ang painter Wu Tao-tzu, the acquisition is of unusual importance. Its discovery sheds light on a period of Chinese painting which has heretofore been chiefly reconstructed from fragments and copies of known works.

The original fresco, of which the museum has the greater part, represented a *Paradise Scene*. The Buddha, Sakyamuni, occupied the centre, with Avalokitesvara (Kwan-yin) seated on his right and Maitreya on his left. Behind the throne, on either side of the Buddha, was a standing Bodhisattva, and flanking the central group, in all probability, were Taoist deities and demon kings, the guardians of the four quarters of the universe. The portions in the University Museum include the great Buddha, the Avalokitesvara and attendants, and a group of deities and demon kings which undoubtedly occupied a place at the extreme right of the composition. The Maitreya, which balanced the Avalokitesvara, and the group at the extreme left of centre, are lacking.

The work is essentially Chinese in the character of its design, though the colour and the narrow-waisted figures suggest the influence of India—

* "The Museum Journal," Philadelphia, Pa., September, 1926.



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*Maitreya,* bronze-gilt; northern Wei dynasty. Height, 1.4 m. (Metropolitan Museum, New York)

Art in America: A *Maitreya* in bronze-gilt

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possibly of Ajanta. There is a power of expression and grace of line typical of the T'ang period. One has only to look at the naïve little figure below the plate of peaches to recognize its resemblance to the terra-cotta figurines contemporary with it. There is throughout the whole group a fluidity of contour—what Mr. Binyon calls a "beauty as of gliding streams or the filmy wave of smoke ascending in the air." Yet distinct differences of mood are expressed by changes in line character. In the Buddha, quiet curves—one flowing into another—convey the contemplative spirit. No less dignified, but of a sumptuous and intricate character in keeping with the subject are the draperies about the seated Kwan-yin (Avalokitesvara). Beyond these figures, the rhythmic, flowing robes of the Taoist deities contrast with the fiery vigour of snakes and demon kings and scrolled cloud forms. Still different in feeling are the playful contours of the small Bodhisattvas and children at the base of the design.

The colours—warm crimson and maroon, with cool blues and greens against tan—supplement the pattern of dark lines. In fact the arrangement of the tones appears to serve several æsthetic purposes—that of design in the distribution of areas, that of expression in the supernatural power given to the Buddha head by the use of clear green and blue-black, and that of movement by the juxtaposition of adjacent tones of blue and green, which appear to scintillate as in a pointillist picture. The expressive line and colour and unity of design combine to produce an effect of deep religious fervour. The painting is a noteworthy addition to the collection of early Chinese art at the University Museum.

Though the Pennsylvania Museum has announced no recent purchases, it is holding at present an exhibition of Persian and Near Eastern art which is attracting wide notice. Included in it are the Claude Anet collection of miniatures, ceramics ranging in date from the eighth to the fourteenth century, rugs of the finest sixteenth century Persian types, and the well-known collection of textiles—about four hundred in number—brought together by Mr. Dikran Kelekian. Many of these fabrics were exhibited in Paris at the Musee des Arts Decoratifs in 1907, and in the Munich Exhibition of Muhammadan Art in 1910. Among the rugs is an Ispahan animal carpet formerly in the collection of the Emperor of Austria, and a signed and dated, though incomplete, example similar to the Mosque of Ardabil carpet in the Victoria and Albert Museum. The first is distinguished in colour, the second remarkably good in design. Among the many pieces of pottery lent by museums, private collectors, and dealers, a Resaffa plate of the ninth century commands attention because of its bold, yet orderly, design. Through its iridescent patina is seen a lithe animal in blue-black underglaze painting on a cream ground. The piece is lent by Parish-Watson, of New York.

Through its collections, its exhibitions, and its lectures, the Pennsylvania Museum is prepared to play a prominent part in the art life of the city. When it leaves its old quarters in Memorial Hall and moves into the new building which is being prepared for it, when the Johnson and Widener collections of paintings are placed on view, the pendulum will have begun to swing towards a new era of art in Philadelphia.

ELLA S. SIPLE

A MAITREYA IN BRONZE-GILT.—The Chinese figure on the accompanying Plate was discussed last month in this column, as follows: The Metropolitan Museum of Art in New York has brought from the province of Shan-si a bronze-gilt *Maitreya,* four feet seven inches in height. It is dated Northern Wei Dynasty, A.D. 486. An interesting comparison may be made between this figure and a small bronze *Buddha* in the collection of Mr. Eto, in Tokyo, which, according to Dr. Sirén, is dated A.D. 444 ("Chinese Sculpture from the Fifth to the Fourteenth Century," Plate 148a). Both have the large heads and the squat, short-legged bodies of Gandhara sculpture, the clinging draperies, schematic folds, and archaistic plaits. But there is greater suavity in the *Maitreya,* and the leaf-shaped nimbus which undoubtedly accompanied it—the brackets are still in place—is gone. Possibly the strong Indian feeling in this figure is accentuated by the absence of the elaborate nimbus, which is said to be a Western or Central Asiatic feature.

## ART IN FRANCE: MUSEUMS AND EXHIBITIONS

[The following notes are contributed by M. Waldemar George, editor of "L'Amour de l'Art." It is our intention to publish similar reports by M. George, in conformity with our column headed "Art in America."—EDITOR.]

The aim of this chronicle is to give the English public the latest news of the movement of works of art in Paris by reporting the recent acquisitions of our museums and by giving some account of current exhibitions. The activities of the Louvre, the Luxemburg, the Petit Palais, the Guimet and Cernuschi Museums, the Bibliothèque d'Art et d'Archéologie will therefore in turn be the subject of our notes.

If I begin this commentary with the Cernuschi, it is because that museum has distinguished itself since the end of the war by quite specially valuable and scholarly work. No one will have forgotten the Exhibitions of "Animals in Chinese Art" or of "Siamese Sculpture," organized by its director, M. d'Ardenne de Tizac, who is preparing for the coming year an exhibition of Jades and hard stones.

Seconded by certain connoisseurs who have formed a society of friends of the Musée Cernuschi, M. d'Ardenne de Tizac has devoted himself to the completion of the collection of archaic Chinese art. The group of polycrome terra-cottas of the Wei dynasty forms a link between hieratic Han art and the classical tendencies of T'ang art. Profoundly realistic in style, these terra-cottas are in certain respects



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analagous with the small Gothic carved stonework of the fourteenth century. Although they can be chronologically arranged, it is difficult to determine the origin of their style which differs sharply from that universally accepted as Chinese. Wei terra-cottas are little known, though Mr. Eumorfopoulos possesses a fine example, and the *Horseman* in the Musée Cernuschi is very like that in the collection of M. Raymond Koechlin. These terra-cottas were found in North China. But though the objects mentioned have a very real interest, it is none the less difficult to regard them in the same light as the double-faced Chou statuette, also in terra-cotta, which is undoubtedly among the most ancient extant representations of a Chinese figure. It is probable that this statuette, which at a first glance recalls some sort of anthropomorphous Aztec pottery, had originally a magical significance. It represents a warrior with the body encased in armour. Whether it is a spirit symbolizing war in the abstract or one whose function was to guard hearth and home from ill fortune, this head, of cubical rather than spherical construction, must undoubtedly throw light of some kind on the remote origins of Chinese art. Two other statuettes of warriors, less primitively treated, also in the Cernuschi Museum, are almost identical with the Chou (?) statuettes in the Field Museum, Chicago. To the Chou period also one may safely attribute a terra-cotta vase, in a hard, white material, of which both outline and ornament exactly correspond with those of bronze vases.

It is to Neolithic times that one must ascribe a Kansu vase with red-brown painting on a black ground, just acquired by the museum. The Sirén and the Jean Sauphar collections both include examples of the same type of pottery. Mr. Loo has presented a Han polychrome terra-cotta dog to the Museum, while from another source a T'sin tripod vase has arrived to the enrichment of the Cernuschi collections. The bronze vases of the T'sin epoch have curious covers decorated in relief with crouching sacrificial animals. The series of Scythian objects in the museum is being completed and a collection of prehistoric hatchets is being formed. The new case of Chou and Han jades deserves the most detailed examination. Among these is a ring formed of three related segments. Laufer describes such objects as astronomical instruments. A group of Chou and Han ritual fish, the former frankly stylized, the others most naturalistic in treatment, are arranged beside the ring, and some grasshoppers (one with eyes incrusted with gold) such as were laid on the tongues of the dead before burial. The same case contains a bodkin fixed into a glass handle. This object, which was found in a Chou vase, throws back by several centuries the presumed date of the discovery of glass by the Chinese.

The Galleries Bernheim Jeune have got together an exhibition of drawings by Seurat. The impression made as a whole is the greater since these drawings reveal the various aspects of the genius of the painter of *La Grande Jatte*. The same gallery groups some recent works by Pierre Bonnard whose colour retains all its freshness. It seems, however, as though the artist now prefers to make use of more subdued harmonies than those to which he formerly accustomed us. This fluid and transparent colour is used with a candour entirely characteristic of the artist. Bonnard is one of those who have recovered that candour of vision the worth of which Academic art apparently scorns. Although he does not always escape from a merely decorative effect (due to the composition of his canvases on a two-dimensional basis, and to a certain equality of colour values which excludes all special effect), Bonnard is a magnificent little master.

The water-colours of Segonzac which have been shown at the Marseille Gallery, are expressed in a vehement and rapid calligraphy. Are they, one asks oneself, water-colours or pen drawings heightened with colour? While they contain nothing new, they once more affirm the vigorous and highly personal talent of Segonzac.

# LETTER

## " LEONARDO'S *MADONNA WITH THE YARN WINDER* "

SIR,—In my article, " Leonardo's *Madonna with the Yarn Winder* " in the August BURLINGTON MAGAZINE (end of p. 61) appears the sentence: Calvi invented from this description the title " La Madonna dei fusi," translated " Madonna with the Spindles."

Dr. Girolamo Calvi, of Milan, our best authority on Leonardo, tells me that it was not his grandfather, Luigi Girolamo Calvi, who was responsible for this title. The mistake was mine in supposing that it was the fortunate discoverer of Pietro Nuvolaria's interesting letter who also gave the picture this name which has been generally adopted in the literature of Leonardo. I had noted the documents published by Calvi in 1908 and have not seen the book since. Perhaps it was Müntz who first used the title " La Vierge aux Fuseaux " in his book (p. 507) published in 1899. Solmi's " Biography " cites (p. 328) " La Madonna dei Fusi."

In my MS. I wrote " Calvi *took* from this description the title ' La Madonna dei Fusi.' " The italicized word you altered to *invented*. This may conceivably have been interpreted as a reproach to the author of the phrase. There is, however, no doubt than anyone might, on the basis of Nuvolaria's letter, have proposed the title " Madonna dei Fusi." The yarn winder symbolizing the sign of the cross in the Buccleuch *Madonna* and in its copies is the central feature of the composition, the basket and spindles being merely accessories, so that " Madonna with the Yarn Winder " may be regarded as the only correct title.

Yours faithfully,

EMIL MOELLER



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*The Trinity*, by Titian; a preliminary version of the *Trinity* in the Prado. Canvas, 1.31 by 1 m. (Newly acquired by the National Gallery)

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# A PREPARATORY VERSION OF TITIAN'S *TRINITY*

## BY SIR CHARLES HOLMES

AS the importance and quality of the painting recently acquired by the Trustees of the National Gallery from Messrs. Colnaghi were first recognized by Baron von Hadeln, I had hoped that he would have been able to discuss it in THE BURLINGTON MAGAZINE. Owing to his departure for America, this has proved impossible, so that the task of giving the available particulars about the picture (reproduced as our FRONTISPIECE) has fallen to me.

It is painted in oil on canvas, measuring 51¾ in. x 39½ in. (1.31 x 1 m.), and formed part of the famous collection of Samuel Rogers. The catalogue of his sale gives us the only definite information which we have as to its previous history. It was bought about 1808 in a gambling house at Madrid, by De Bourke who was afterwards Danish Minister in London. It was brought to London by the dealer Wallis, from whom Rogers acquired it. At the Rogers sale (Christie's, May 3, 1857) it was bought (No. 725) by Lord Harry Vane, afterwards Duke of Cleveland. He exhibited it (No. 279) at the Manchester Art Treasures Exhibition in the same year, and later at the Royal Academy in 1872. Hitherto it had been known and accepted by Waagen and others as "Titian's original sketch for the Trinity at Madrid." But Crowe and Cavalcaselle (Titian, Vol. II, p. 237 n.) ranged themselves definitely on the opposite side, "it is a copy and not a sketch; a copy, too, of quite uncertain date." By this condemnation the fair fame of the picture was blasted. It attracted no great attention either when it was sold at the Cleveland sale in 1902, or at Sir William Corry's sale at Claremont in 1926.

There was certainly some excuse for those who hesitated to challenge Crowe and Cavalcaselle's ancient verdict. The picture was covered with a thick dirty varnish, so dense as to reduce even the vivid notes of ultramarine to a dull greenish grey. Here and there some passage, the head and beard of Moses in particular, showed traces of exceptional power; as to the quality of the remainder it was impossible even to guess until the accumulations on the surface were removed. These accumulations must have misled Crowe and Cavalcaselle, for had they seen clearly what lay beneath, their verdict would certainly have been different.

To the convinced sceptic, the evidence of the workmanship and colour might conceivably be insufficient for positive proof, but the *pentimenti* revealed by cleaning leave no room for rational doubt. It is clear that here we see a famous picture by Titian in the actual process of making. Baron von Hadeln at once pointed out correspondences with the engraving of the composition which Cornelius Cort had made at Venice for Titian in 1566. But comparison with the engraving and with photographs of the Prado painting proved conclusively that our picture is identical with neither of them.

Which then was the first and oldest of the three versions? The various *pentimenti* indicate beyond question that the Cort version came first, and that our picture represents the design in a transition stage, previous to the completion of the great composition at Madrid. One or two examples of the *pentimenti* will make the sequence clear. On the left at the top of the composition, Christ is seated with an orb upon his knee. In the Cort engraving the orb is on the right knee, in the Prado painting it is on the left knee. But in our picture it has first been painted on the right knee, and then shifted to the left knee, the original position showing so clearly, even in the photograph, that the orb appears doubled. Again, the uplifted hand of the Magdalen in the Cort engraving overlaps the robe of the kneeling Charles V, and almost touches his sleeve. In our picture we can see plainly how Titian gradually moved the hand and arm from this position leftwards, to the place which they occupy in the Prado version. The traces of the intermediate stages now show so clearly that the hand appears to have six or more fingers.

With this sequence in mind a number of other changes become comprehensible. Behind Charles V kneels his wife Isabella, supported and embraced by an angel. In Cort's print, and in our picture, the embrace is so close as to suggest a warmer interest than the occasion warranted. So in the Prado picture the angel's face is discreetly averted, and looks up to the celestial vision. Somewhat lower down we come to more notable changes. In the Cort print a bearded figure (Lazarus or Job?) turns away from all the great events going on up above to talk to another bearded figure in profile, who is clearly Titian himself. In our picture the first figure has become a Lazarus, with all the signs of corruption upon him, looking upwards in adoration; while Titian is replaced by a bearded old gentleman representing Job. In the Prado picture Lazarus is restored to life (and looks oddly like Aretino), while the Job, as we know from Titian's letter



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to the Emperor, represents Charles's envoy to Venice, Francisco Vargas. " The portrait of Signor Vargas placed in the picture, I have painted by his order. If it does not please your Catholic Majesty, any painter with two brush-strokes can turn it into somebody else." As Crowe and Cavalcaselle remark, " we can fancy Titian giving this character (the patient Job) to an envoy of the Kaiser, with some sort of tremor." Lastly we may note the figures of David and of Noah. David in the Cort print, looks like a Laocoon or Roman River-God, carrying a lyre, draped in a sheepskin, apparently absorbed in his own music, and showing no interest in the Emperor's reception. In our picture his mantle is royal, deep blue edged with sable, and his head has been twisted so rudely into a more attentive pose that it has not apparently recovered from the shock. In the Prado picture David is joining in worship with the rest. Noah's Ark in the Cort print shows as an odd shape against the sky. The addition of the dove with the olive branch breaks this abrupt silhouette, and at the same time makes it clear that the object is Noah's Ark and nothing else.

Those who care to examine and compare the three versions will find many other changes and variations, but none that are inconsistent with the chronological sequence indicated. The history of the versions must in consequence be somewhat as follows. Titian had been at work on *The Trinity* for some four years before he was able to despatch it from Venice in October, 1554. The theme was not of his own choosing, and the marshalling of this great crowd of celestial witnesses to the reception of the Emperor in heaven, evidently gave him much trouble. When sending it off he writes to Charles: " I should have finished and sent it earlier, although in my wish to satisfy your Catholic Majesty I have been at the pains to waste, two or three times over, the labour of many days to bring it to my complete satisfaction, whereby I have spent more time upon it than is my common practice."

Boschini's well-known account of Titian's practice, as reported by Palma Giovane, records precisely the same substantial " abbozzi," the same lengthy process of amending and re-working to bring the design to its final and perfect shape that we find in our picture. It is not always remembered that the same writer lays stress on the admiration which these " abbozzi " aroused in Northern Europe, and how he had seen one which Tintoretto had obtained from Titian, and which the younger Tintoretto sold for a large price to a foreign connoisseur. We can therefore understand how the version engraved by Cort embodied an early design for Titian's great "*Trinity*." Our version represents the design in the next stage, being hammered into shape as described by Boschini. Then after serving as a " modello " in the customary fashion for the larger work, it must finally have been sold or given to some admirer. At any rate, by 1566, when Cornelius Cort was engraving for Titian at Venice, our version can no longer have been in that city. Otherwise the engraver would not have had to fall back upon a still earlier study as the model for his print of the great *Trinity* at Yuste.

We can even guess who may have been its first owner. I have already quoted the post-script from Titian's letter, in which he apologizes for introducing the portrait of Francisco Vargas, the Emperor's envoy to Venice. The same portrait, standing for Job, appears also in our picture, replacing that of Titian himself, a change which the painter is not likely to have made except by some such inducement on the part of Vargas as possession of the smaller version would give. It is reasonable then to suppose that when Vargas left Venice in about 1557 for his mission to Rome, he took with him this canvas, in which he is immortalized along with his master, and possibly also the separate portrait which Titian is known to have painted of him. From Rome, Vargas returned in high honour to Spain, where he ended his days, and where our picture, more than two centuries later was re-discovered.

On the æsthetic side we must admit that any small models or reductions of large compositions are seldom quite satisfactory in effect. If the figures are rightly proportioned to a big canvas, they are sure to look slightly crowded or dwarfed upon a small one, unless the reduction in size is accompanied by corresponding changes in the tonal scale and in " finish."

For Titian, even when constructing a " modello," any such sketchy treatment was impossible. From first to last he was pre-eminently the painter of the *substance* of things, and could not suppress that instinct even when, as in celestial visions, some such suppression might have been excusable, or actually an advantage. He had to see exactly how his intricate scheme of volumes and colours would work out, and that could only be done by realizing it completely. But admitting this limitation in the matter of general effect, there can be no division of opinion as to the light which the work throws upon Titian's methods. It is in fact an epitome of his mature practice, an epitome which we can study all the more easily because it is neither obscured by any cloudy coating of ancient varnish, nor disfigured by repairs or repainting. The main scheme is dominated, of course, by the daring opposition



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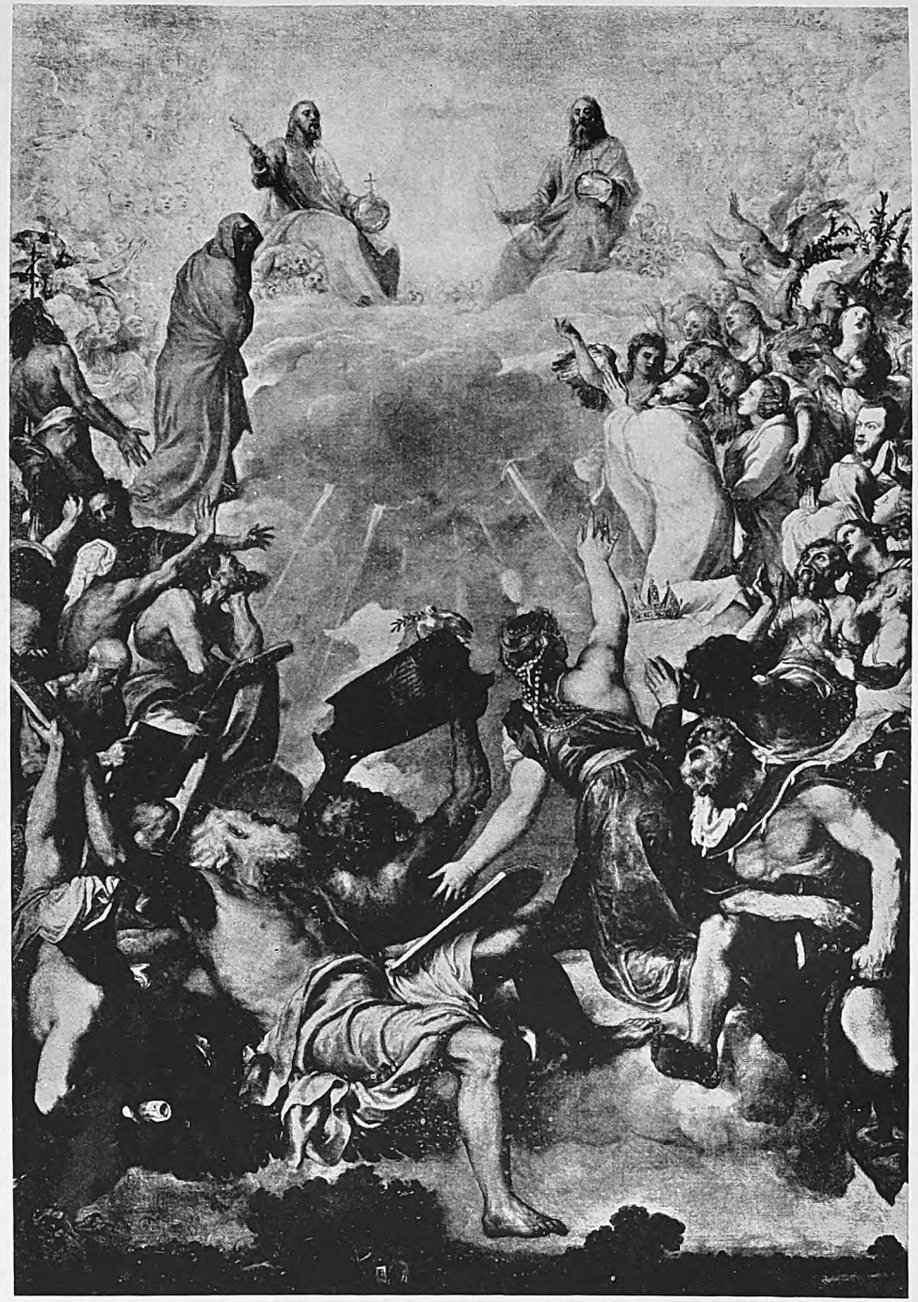
*A*—Engraving after Titian's *Trinity,* by Cornelius Cort. Dated 1566



*B*—*The Trinity,* by Titian. Canvas, 3.46 by 2.4 m. (Prado)

Plate II. A Preparatory Version of Titian's *Trinity*

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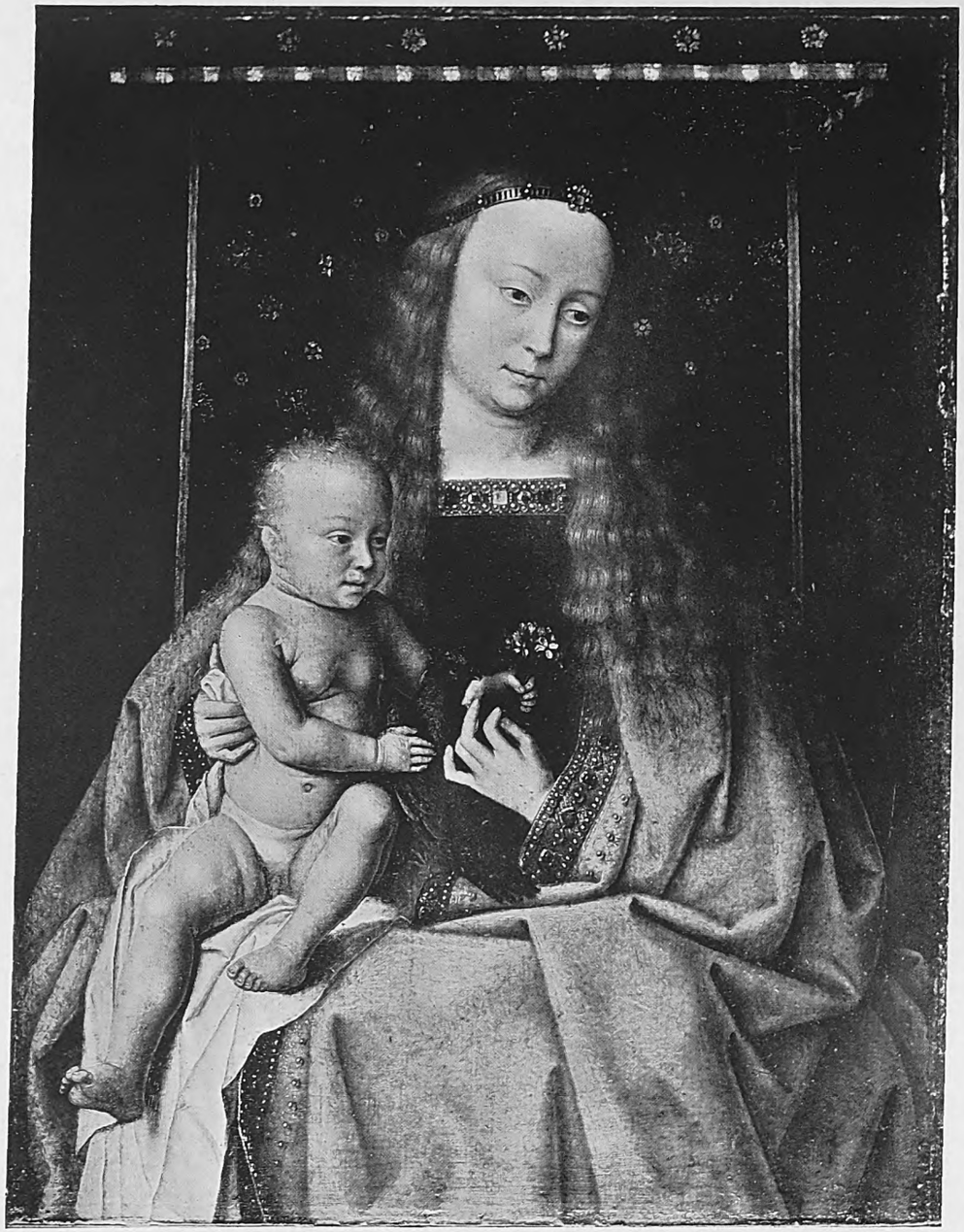

*A—Madonna and Child,* by Jan van Eyck. Panel, 26 by 19 cm. (Earl of Northbrook)

*B—Madonna and Child with Angel,* by Hans Memlinc. Panel, 22 by 13 cm. (M. E. Renders)

Plate I. Flemish Art at Burlington House—I

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of blue and white, for which the warm colours in the flesh, the draperies and the sky form a groundwork. The variety and subtlety of Titian's method of flesh painting is made manifest everywhere. Passages like the broken green of the Magdalen's dress illustrate his use of "divisionism" no less clearly than do the opalescent half-tones in the upper-part of the picture. These often resemble the work of to-day in their luminous vibrancy, the effect being obtained, just as a great modern painter might obtain it, by the juxtaposition or superposition of touches of pure colour. The strokes of pure ultramarine which serve both as foils to the warmer pigments below, and as indications of form in the midst of dazzling light, are specially noticeable. Naturally such a subject can never rival the *Bacchus and Ariadne* or the *Noli me Tangere* in the universality of its appeal. But in its technical aspect the work possesses the highest interest, since it reveals the methods of the supreme *painter* of the Renaissance with a completeness for which we have hitherto had no parallel.

# FLEMISH ART AT BURLINGTON HOUSE
## BY ROGER FRY

### I—THE PRIMITIVES

[We make no apology for not having published any account last month of the exhibition of Flemish and Belgian art at Burlington House. The Press, for excellent reasons, were specially requested by the organizing committee to refrain from publishing either descriptive matter or photographs of the pictures before the Private View on January 7.

We hope to publish next month a second article by Mr. Fry dealing with the seventeenth century and other later schools represented in the exhibition. —EDITOR.]

THERE have been three great traditions of painting in Europe since the later Middle Ages: the Italian, the Flemish and the French. The French, though they had led the plastic and architectural evolution of the previous centuries, strangely enough produced only a sporadic art of painting from 1400 to 1600. From the later date on they have the greatest continuous tradition of pictorial art of any European country, but for those two centuries they suffered a partial collapse. One would be hard put to it to find a reason for this when one considers the high level of attainment of such isolated painters as Fouquet, the Maître de Moulins and the author of the Avignon *Pietà*. For these two centuries, then, so capital for the art of painting, there were two great rival traditions—the Italian and Flemish. We note that if Italy holds the supremacy and calls the tune for the sixteenth century, in the seventeenth century Flanders carries on the more fertile and central doctrine.

Such an exhibition as that at Burlington House, where we see the Flemish School more completely represented than ever before, prompts one almost inevitably to some comparison of the curves described by these two rival artistic movements. We may best limit our speculation by laying down the *terminus a quo* and the *terminus ad quem* of these curves. I use the singular here because it so happens that for both curves these are almost the same. That is to say, both evolutions start from a more or less similar pictorial tradition, and both arrive at a more or less identical pictorial result. It is in the intervening periods of the courses they follow that the contrasts become important and interesting. Both courses start from the general European tradition of Gothic design, and both end in that pictorial language which has obtained more or less all over Europe from the seventeenth century to our own times. Now, what is to be noted is that the Gothic design which forms the starting-point for both courses was not in our sense pictorial. It was a system of design in which little account was taken of other than the human form clothed in attributes appropriate to the expression of a few ever-recurring types. But whatever the natural object envisaged by the artist, whether the figure or animal or vegetable shapes, these were conceived of as independent forms and described by certain highly simplified indications which were adapted, first, to the clear expression of the type and its religious-emotional affect; and secondly, to their incorporation in a decorative architectural whole. The artist's vision was thus concentrated on the discrimination of type forms one from another. He was not concerned with their relations one to another in a visual complex since these were determined by considerations of religious exposition and of decorative fitness.

We have, therefore, to pass, in following our courses, from an art of isolated type forms related by *a priori* decorative needs to a true pictorial art in which vision is concerned both with the full complexity of individual, as opposed to type, forms, and with the relations of objects in a visually apprehended space. In our comparison of the two routes taken by the rival schools, it may prove of interest to note at what points they diverge most widely and where they converge sufficiently for cross influences from one to the other to occur.



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Now, in these two processes Italy starts about a hundred years before Flanders, so that by 1400, which is roughly the date when our comparative study starts, the Italian artist has behind him a century's experience of the pictorial problem. And that problem has been approached almost entirely from the point of view of its adaptation to the fresco, to large mural painting, in a medium with a comparatively restricted tone scale and without the use of saturated colour. Now, in those hundred years, thanks to the genius of two or three men at the beginning, the Italian artist had acquired a good deal of visual experience. He had learned to replace a merely descriptive contour by one evocative of the larger plastic relations of forms. He had learned something, though nothing very precise, about the picture space as apprehended by the eye. On the other hand, though he knew a good deal about the human figure, he had kept to elementary type-forms for landscape and he treated architectural settings with capricious freedom. He had never dreamed of accepting a whole complex of vision from nature; he still drew this form and that as he needed them from his visual experience, but was content to adumbrate their relations in visual space. Still in those adumbrations there was a greatly increased recognition of plastic relief and of spatial recession.

The Italians, in fact, had at each step accepted the general tradition of design and had gradually adapted it to allow of certain results of visual experience. Each of these gains had been thoroughly incorporated in the system of design. There had been no revolution, nor was there even when the fifteenth century brought with it a whole new mass of visual experiences. The long-held but gradually modified tradition enabled that, too, to be, as it were, digested piecemeal.

But in Flanders an essentially Gothic tradition of type-delineation and non-pictorial decoration had persisted almost unchanged as regards the pictorial problem. Also the dominant art was that of the miniature which allowed of a much fuller tone-scale and a far greater saturation of colour than in the case of fresco. And it was in the miniature art of the Limbourgs and of Hubert van Eyck that there took place a revolution in the pictorial methods of approach, the like of which Italy had never seen. This revolution in pictorial method was nothing less than the acceptance of whole scenes, the reproduction of figures in their actual relations to a landscape, without imposing any *a priori* conceptions. The small scale of the miniature facilitated this, since the eye is less aware of the absence of any systematic design on the small scale of a miniature than on the large one of a fresco, whilst the decorative amenity—and the miniaturists rarely aimed higher than that—could be maintained by enrichments and floriated borders.

As regards the Limbourgs, indeed, one is inclined to think it was the absence of any marked feeling for formal unity or rhythmic harmony which enabled a childish curiosity about the literal facts of nature thus to break with the tradition of design. Theirs was a simple unsophisticated naturalism and in so far almost a negation of the work of art. But Hubert van Eyck is a very different matter. No doubt he too lacked the strict architectonic sentiment and the exacting harmony of the great Italians, but he had a peculiar sensitiveness to the imaginative overtones of vision. In the landscapes of those marvellous *Hours of Turin*, which were destroyed by fire almost immediately after their discovery and which most of us only know by reproduction, he struck a note unheard before or since in Western landscape; he explored a sentiment intermediate between the purely plastic evocations of the great classic artists of Europe and the literary suggestions which furnish the material for our romantics. And it is just to that marginal region that much of the finer Chinese landscape art belongs. Something like it, no doubt, turns up again in Brueghel's vision, but in Hubert van Eyck it finds its fullest expression. Fortunately, the great picture from Sir Herbert Cook's collection, the *Three Marys at the Sepulchre* (No. 7), has the same quality as the lost miniatures. It does not emerge with quite the same astonishing freshness and intensity, perhaps, but the note is none the less unmistakable and singular. Its effect is due in the first place to the sense of space, the vastness and complexity of the panorama which he spreads before us. The feeling is akin to the gasp of surprise which we give on turning the brow of a hill and coming unexpectedly on a wide view of valley and distant ranges. But this effect depends for its intensity upon the peculiar subtlety and delicacy of the tone relations in the picture, upon the fact that all that huddled mass of buildings which compose the city of Jerusalem is rendered with infinite detail no doubt—or we should not fully realize its infinity—but with detail so little emphasized, so lost in the glow of the uncertain dawn, that it only heightens our realization of space. How completely a slightly more precise and emphatic statement of such a motive destroys the effect may be seen in the background of Jan van Eyck's *Madonna* in the Louvre, where Hubert's poetry turns into



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relatively dull and literal prose.

But to return to the Cook picture. It remains one of the most moving compositions in the whole of Flemish art. It will be forced on us in our comparison of the courses pursued by the Flemish and Italian tradition that in the former composition plays a relatively unimportant part. What surprises us here, therefore, is that Hubert's composition is so original a discovery, so full of significance, so closely knit and inevitable. The main lines consist of two diagonals, one which starts with the trailing robe of the kneeling Mary and is continued in the receding edge of the tomb. This leads the eye straight to the most emphatic point of the distant view, the domed temple of Jerusalem. The other main diagonal starts right in the foreground with the foremost soldier's trailing coat and following the line of the second soldier's sword and spear, the other end of the sepulchre and the edge of a distant ravine, leads the eye to the extreme right hand of the distant view. These two diagonals are joined by a third diagonal made by a strong rectilinear fold of the first soldier's cloak and carried on by the edge of the rocky mass to the left. This system of diagonals is, as it were, punctuated by certain uprights, those of the two standing Marys, ingeniously reinforced by the falling fold from the third Mary's head-dress, by the upright pyramidal mass of the angel and, finally, by what is almost the key to the whole composition—the great upright towers, stark against the dark sky, which crown the ravine on the right. It will be seen that the composition, in spite of the general appearance of freedom and realistic truth, is deliberate and consciously planned throughout. Moreover, we notice as fundamental the divergence, as they recede, of the two main diagonals so as to embrace, as it were, the whole distant scene; and this divergence actually depends upon the inverted perspective of the sepulchre itself. The approximation, then, to an actual, visible scene is limited. The general texture is that of visually apprehended space, but it does not conform at all exactly to the laws of perspective vision. It goes much further than anything that Italian art had produced, but it still profits by a certain licence.

We can gauge the immensity of this revolution by comparing the *Three Marys* with the late Gothic panels, *Scenes from the Life of the Virgin* (No. 1) and *Calvary* (No. 2). Or even more profitably for our theme we may take as the point of comparison the *Calvary* of the late fourteenth century (No. 4). Here we have, indeed, not the pure native Flemish tradition, but the work of some Northern artist who has been deeply influenced by the art of Simone Martini. From the technique and colour scheme I should guess him to have belonged to the Provençal School, but as he worked apparently for the Duc de Berry, he may have come from further North.

With Jan van Eyck, the revolution begun by the Limbourgs and Hubert is rounded off and completed. Whether the laws of perspective were theoretically understood by him or not, he is able to conform to them with surprising exactitude. The texture of most of his pictures becomes that of the visually apprehended space of ordinary experience. And, more than that, the control of the medium of oil gave him the power to get colours of full saturation and intensity, and a rich scale of tone which could render the full value of light and shade. Even more than in Hubert's work, the colours, by the precise degree of their density and saturation, situate the forms to which they belong, within the illuminated picture space. Among the examples in the present exhibition the *Madonna of the Fountain* (No. 9), though it belongs to the last year of the artist's life, shows a return to earlier pictorial habits and reminds one of the miniature art which lies at the base of this tradition. It is to the Northbrook *Madonna* [PLATE I, A] that we must rather turn to see the full effect on painting of the van Eyck revolution. Here the realization of the whole scene is complete; nothing here recalls the decorative arrangement of a surface which distinguishes pre-van Eyckian art.

The *Portrait of the Artist's Wife* (No. 8) dates from the same year, 1439, as does the *Madonna of the Fountain* (No. 9), but is in his most realistic manner. It is, indeed, a miracle of precise delineation. The tone of the pale pinkish flesh against the dead white of the hennin is held with a masterly assurance. The actual appearance before him has clearly suggested to the artist a quite new and delightful colour harmony such as it would never have entered into the heads of the Gothic decorators to conceive. It is interesting to note, however, how essentially linear Jan van Eyck's feeling for form is. The whole design holds by means of the linear rhythm, and the line defines the contour with an emphasis which shows a disregard of the movements of the planes within its limits. Jan's drawing is not plastic like that of the great Italians. It leads to Holbein; it could never have led to Rubens. This purely linear quality is felt the more here in that van Eyck in his keen, though literal and curious, rather than æsthetic reaction to the thing seen, is able to estimate with convincing accuracy the tone of the white reflected light on the



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shadow side of the cheek. This gives us a vivid sense of the recession of these planes into the shadow. Consequently we receive something of a shock when we find that it ends too abruptly, too precisely on the drawn contour. Nothing could prove more clearly the imposition of colour and tone upon a drawing which was conceived without regard to them. In fact Jan van Eyck, although by the extreme acuity of his observation he established once for all the conformity of the picture to actual vision, had less sense of the volumes of the forms he defined than had the older and less realistic Hubert, and of course far less than the great early Italians.

No fair idea of Robert Campin, the next great figure, can be got from the present exhibition, but we are familiar enough with his *Madonna* in the National Gallery to see to what extent his vision agrees with that of Jan van Eyck. He has not, indeed, so profound an understanding of appearance; but his statement of what he can grasp has a peculiar solidity and force. He is more of a painter than his associate Rogier van der Weyden, but has little of that master's intensity of dramatic feeling. Van der Weyden is, on the whole, well seen at Burlington House. He must be accounted rather a great illustrator than a great painter; an illustrator with a rare beauty and intensity of imaginative conviction. Moreover, to express the images which that imagination conceived, he had a line of the most delicate and penetrating precision. Even more than with van Eyck his portraits are linear constructions, but the line is guided by so keen a grasp of character that the results impress us in spite of their lack of volume and mass.

Two versions of his *Deposition* are here seen together in Nos. 27 and 31. I confess that I once believed that only the Brussels version was by Rogier and supposed the other to be an adaptation by another and minor artist, but M. Hulin de Loo, whose authority is paramount in matters of Flemish art, declares Lord Powys's picture to be also by the master, but a much earlier work. I have no doubt that he is right and the fact throws a light on Rogier's development as an artist, since the later version is so incomparably finer. We see here how the desire to intensify the dramatic idea and to concentrate on the central theme has led him to a far finer, more organic and closer-knit design, in which the colour also becomes expressive, whereas in the earlier version it is merely ornamental and decorative.

With Petrus Christus we come back decisively to the pure van Eyck tradition. He was indeed a direct pupil. But he was more than a mere pupil and follower. His significance has, I think, been rather overlooked, for to me he appears as almost the only Flemish artist between van Eyck and Matsys who was deeply preoccupied with pictorial problems, who added something to our pictorial interpretation of vision. For the rest, the artists of this school were content to handle, each in his own way, the generally accepted more or less van Eyckian formula for visual appearance—to use that to express their own narrative fancy or dramatic imagination modified by their own predilections for this or that decorative harmony. But Petrus Christus pushes van Eyck's discoveries a point further. He tightens up the texture of the visual whole, intensifies light and shade, and modifies Jan van Eyck's delineation by a more atmospheric envelope. But above all he increases the density and resistance of the colour. We derive from his colour a more exact and vivid impression of the relative position of planes and masses. He is not a great composer, nor has he great dramatic feeling like Rogier van der Weyden. But he is intensely a painter; he is preoccupied by the contemplation of visual effects and their imaginative significance. He can model a head with a clearer sense of the logic of its plastic relief than any of the school, not excepting van Eyck. His portraits have none of the psychological insight and the impressive character of van der Weyden's, but they show far more deeply an apprehension of and delight in visual form. I do not refer to the Grimston, No. 13, almost invisible behind its network of cracks, which have the unfortunate peculiarity of catching the light on their edges. This picture would, by the by, well repay cleaning and revarnishing. But the Holford *Portrait of a Man*, and the little *Head of a Carthusian Monk* [PLATE III, A] show how genuine, how original, and how isolated Petrus Christus was. In his subject pictures we find the same qualities. Not only are the plastic values of the figures realized, but their relations to the whole picture space are firmly held. In the *Nativity*, No. 17 [PLATE II] the impression of relief and recession is surprising, and so, too, is the intensity of the effect of luminous colour. And besides these qualities, which must endear him to artists, he has a finer taste than was common in the school. His pictorial sense rejects the interruption of elaborately brocaded stuffs and the meticulous imitation of textures.

It is through Petrus Christus that we get the most interesting point of contact between the Italian and Flemish schools which occurred throughout the whole period of our enquiry. The Holford panel (No. 15) is so like a portrait by Antonello da Messina as to be almost



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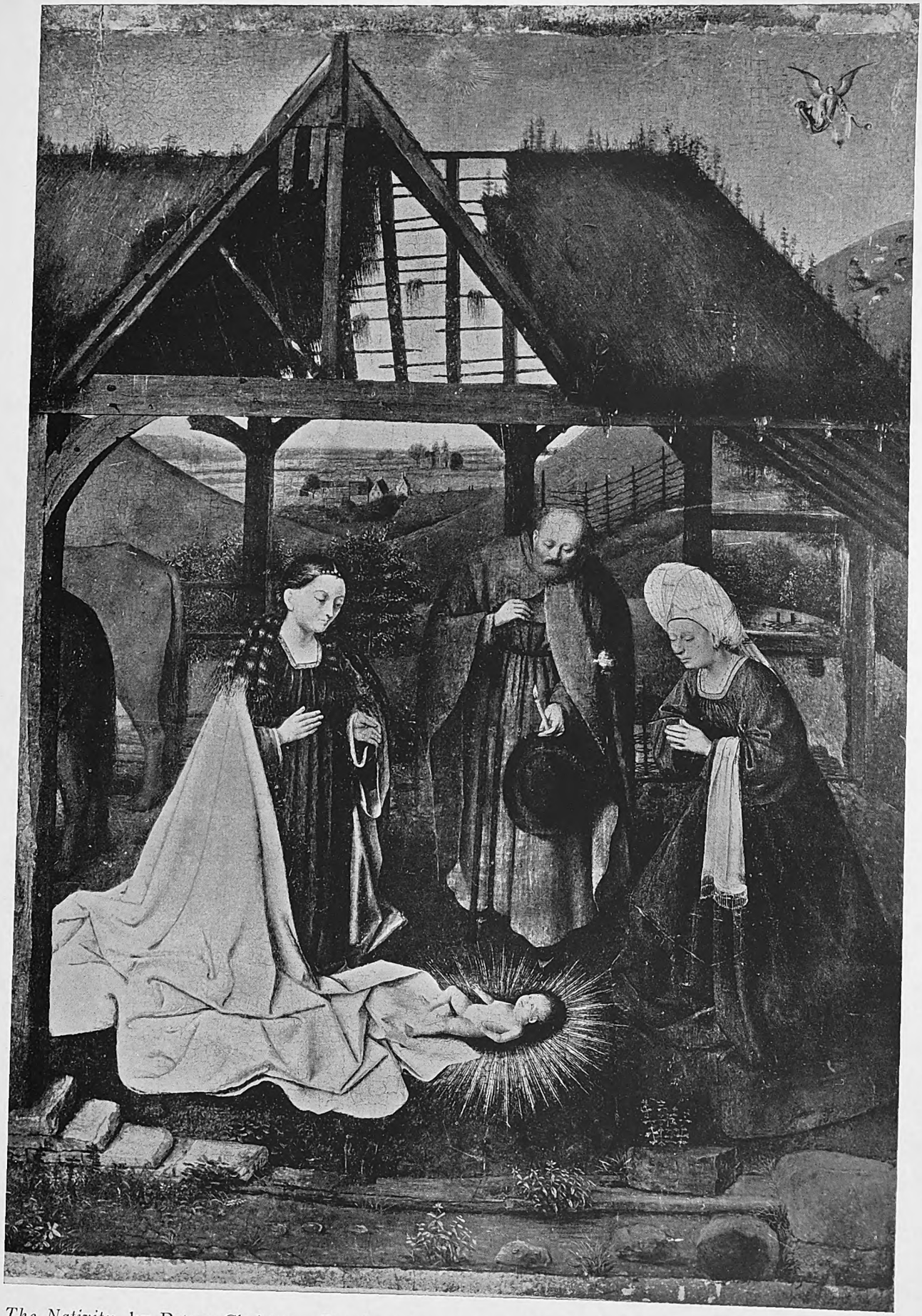

*The Nativity*, by Petrus Christus. Panel, 41 by 29 cm. (Mr. Henry Goldman)

Plate II. Flemish Art at Burlington House—I

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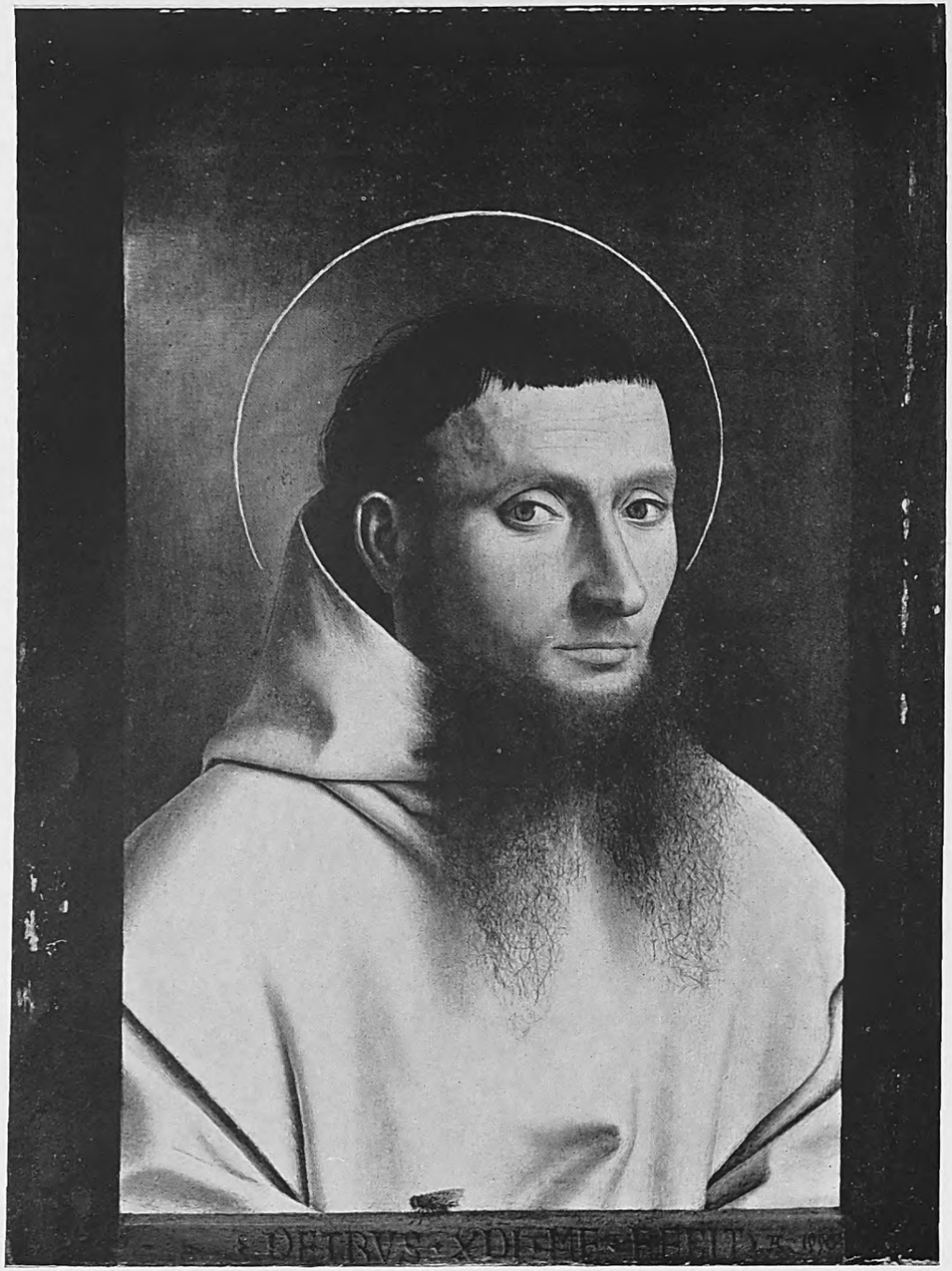

*A—Portrait of a Carthusian* (?), by Petrus Christus. Panel, 29 by 21 cm. (Lent anonymously)

*B—St. Jerome,* by Petrus Christus. Panel, 20 by 13 cm. (Institute of Fine Arts, Detroit)

Plate III. Flemish Art at Burlington House—I

mistakable for one. Indeed, there can be little doubt that it was through some close contact between the two artists—they were both in Milan at the same time—that the Flemish technique of oil painting was introduced into Italy. In the present exhibition we can see how large Antonello's debt was to Christus. The little *St. Jerome*, No. 14 [PLATE III, B], said to be based on a lost van Eyck, but declaring none the less Christus's conception of van Eyck's vision—the *St. Jerome*, gives us the type for several of Antonello's compositions, such as the *St. Jerome* of the National Gallery. The *Nativity* [PLATE II] again, has already much of Antonello's special quality in the character of its illumination, in the relations of figures to landscape, and also in the treatment of the landscape itself. This picture tempts me to what may seem a rash speculation. It increases a suspicion which I have long had, that somewhere Piero della Francesca also may have met Christus in Italy and studied his pictures there. Certainly Piero's *Nativity* in the National Gallery is one of the earliest pictures painted by an Italian in a Flemish oil technique, which is very distinct from the contemporary experiments in oils which the Pollajuoli made in Florence.

Piero did not, like Antonello, yield to the fascination of Christus's saturated and glowing tones. He was too assured and convinced a colourist in an almost opposite scheme, and this fact tends to obscure the "Flemish" quality of his *Nativity*. This affects not only the technique, but certainly one motive, the laying of the Infant Christ on a fold of the Virgin's mantle spread upon the ground, just as it is represented in this *Nativity* by Petrus Christus. This is, I admit, so slight an indication that I should attach no weight to it, did it not coincide with a feeling of something Flemish about this particular picture.

The artists who shared in the pictorial revolution of the early fifteenth century have certain common characteristics apart from their attention to attitude. They impress us as being big men, inspired by a passionate feeling; in Hubert van Eyck we feel the breath of a new poetical valuation of vision; in Jan a passionate desire to push further the more purely pictorial aspects of appearance; in van der Weyden the intensity of feeling is transferred to psychological and moral values, though these lead at times to pictorial discoveries; with Campin there is at once a curiosity about certain aspects of nature and a new feeling for the expressive quality of oil paint. All of these artists impose by a grave dignity of bearing, which declares itself in their rich, austere colour harmonies, and in the sobriety of their tone.

Apart from Petrus Christus, whose peculiar case I have tried to estimate, the succeeding generations of the fifteenth century show a decline from these high ambitions. When we compare this school as a whole with that of their Italian contemporaries, what strikes us is the absence of intellectual grasp. Problems are handled by rule of thumb, and not by scientific research. The lazy industry of the craftsman replaces the effort of concentrated thought. With such predilections it is natural that these Flemish artists of the second half of the fifteenth century abandon the problems of vision and fall back upon the easier venture of decorative illustration. Some of van Eyck's discoveries became the ordinary stock-in-trade of every artist, but there is no attempt to push enquiry further. Rather we note a gradual abandonment of the logical context of van Eyck's vision. The so-called realism of artists like Bouts and Gerard David would be more truly defined as verisimilitude. For indeed, any proposed contemplation and æsthetic evaluation of appearance inevitably leads an artist to results which appear fantastic and untrue to the ordinary unexercised vision, whereas the most glaring aberrations from the fundamental laws of appearance will pass muster if the painter's imagery is bolstered up by the acute observation of certain minor details.

On the whole then, there is in this period of Flemish art a relaxation of all pictorial effort. Van Eyck's results are used for a vast output of decorative illustration. With this end in view, the vigorous illumination of van Eyck's Northbrook *Madonna* is lowered, relief becomes flatter and slighter, and colour ceases to be functional. It no longer has reference to the situation of a plane in the imagined picture space, but becomes essentially an agreeable substance to be apprehended as part of a decoratively effective surface. The density and resistance of forms is lost. In fact, these artists are really reverting in spirit to a variety of the old traditional Gothic illustration. They are giving up the struggle to win out of appearance new significant relations.

And more than this: when we regard these artists as illustrators, they show a similar decline from the tense imaginative grasp of a Hubert van Eyck and van der Weyden. The art of these epigoni is essentially frivolous. It appeals by childish, amusing, or charmingly playful incidents, such as the Infant Christ seizing a kneeling Donor's rosary and playing with the beads, or, in a lower vein, the shaved poodle sniffing a skull in Gerard David's *Crucifixion*. Besides this, the artists exploit a childish delight



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in the display of rich textures, they exhaust their technical resources in realizing the surface of an elaborate brocaded velvet, or they expatiate on the transparency of a muslin hennin. One has only to listen for a few moments to the conversation in the rooms of Burlington House to feel a new wonder at the perspicacity of Michelangelo's remarks on Flemish painting. Indeed, they seem to sum up so many of the results of our enquiry that the following quotation seems indicated.

> The painting of Flanders will generally satisfy any devout person more than the painting of Italy, which will never cause him to shed many tears; this is not owing to the goodness and vigour of that painting, but to the goodness of such devout person; women will like it, especially very old ones or very young ones. It will please, likewise, friars and nuns, and also some noble persons who have no true ear for harmony. They paint in Flanders only to deceive the external eye, things that gladden you and of which you cannot speak ill, and saints and prophets. Their painting is of stuff, bricks and mortar, the grass of the fields, the shadows of trees, and bridges and rivers, which they call landscapes, and little figures here and there; and all this, although it may appear good to some eyes, is in truth done without reasonableness or art, without symmetry or proportion [see the noses six inches long in Gerard David's Crucifixion] without care in selecting or rejecting, and finally without any substance or verve.[1]

Among the painters of this period, however, Memlinc stands out, not indeed as a great artist—he too falls far short of the close visual context of the van Eycks—but as a very much subtler illustrator, and a more discreet and tasteful decorator, than any of his compeers. He comes indeed at exactly the right moment in the sentimental evolution of Europe to suit our tastes. Beside the van Eycks he is sentimental, beside van der Weyden he is trivial, but his sentiment is still discreet, his fancy is playful without extravagance, so that beside Matsys he appears sober and restrained. In fact he belongs to the same moment in that sentimental evolution as Botticelli, and may almost stand as his northern counterpart. He is never altogether a failure, as van der Goes and Bouts can be, but he is most successful in proportion as he is least ambitious, and keeps within the narrow range of his tenderly sympathetic nature. Thus the little *Madonna* in a room from the Renders' Collection [PLATE I, B], which is a very early work, gives at once the essentials of his quality. It is exquisitely tasteful in its restrained and yet gay colour, in which the pale brick-rose of the Virgin's robe plays against the dull gold of the canopy and the greys and blues of the window. His colour is not plastically functional, but he knows how to envelop his surface with a certain atmospheric elusiveness, which ensures a kind of pictorial consistency and continuity of texture.

The Dirk Bouts *Madonna and Child* [PLATE IV, A], on the other hand, shows at its highest the perfection of Flemish craftsmanship, but it falls far short of Memlinc in its lack of pictorial coherence. Here, although both design and colour are intended to create for us an imagined picture space occupied by certain volumes, everything tends to contradict that idea. The colours, brilliant and delightful as they are in themselves, occupy no definite position in space; they remain related only on the surface. Thus the black and gold of the canopy have intrigued the artist so much that their oppositions entirely contradict their situation in space. The green of the foreground field and the distance show no feeling for recession. Nothing in fact, has body or volume. Among these painters van der Goes seems almost the least able to hold any pictorial or plastic consistency. His plastic phrase, so to speak, is so limited that it never embraces more than a single face, or a single fold of drapery, beyond that the relations do not hold. Everything falls apart into isolated objects. This makes the more extraordinary the persistence with which its owners have stuck to the name of van der Goes for the *Saint and Donor* of the Glasgow Gallery (No. 57). Here suddenly we have a true painter, one who grasps spatial and plastic relations and constructs a pictorial unity. The superficial likeness of colour-scheme between the Maître de Moulins, the undoubted author of this, and van der Goes, covers a total dissimilarity of imaginative approach. One is glad to see this here, if only to help us realize that, slight as the output of the contemporary French school was, it shows a far more serious pictorial ambition than the mass of Flemish work. One might be tempted to suppose that the Germanic races had an inherent and hereditary incapacity for plastic imagination did we not know that in the further rooms of Burlington House we shall come upon Rubens and Brouwer.

When we come to Quentin Matsys we are once more confronted with a painter. Here at last is one who is not satisfied with the traditional painter's baggage. Here is one who is again looking at appearance with eager contemplation. Many, no doubt, are put off, as I confess I once was myself, by Matsys's expression of the new and exuberant sixteenth century sentimentality. In that respect he must be put alongside of Francia as his Italian counterpart. There went with that unpleasantly emphatic sentimentality a certain bad taste,

[1] The translation is taken from "The Mind of the Artist," by Mrs. Laurence Binyon.



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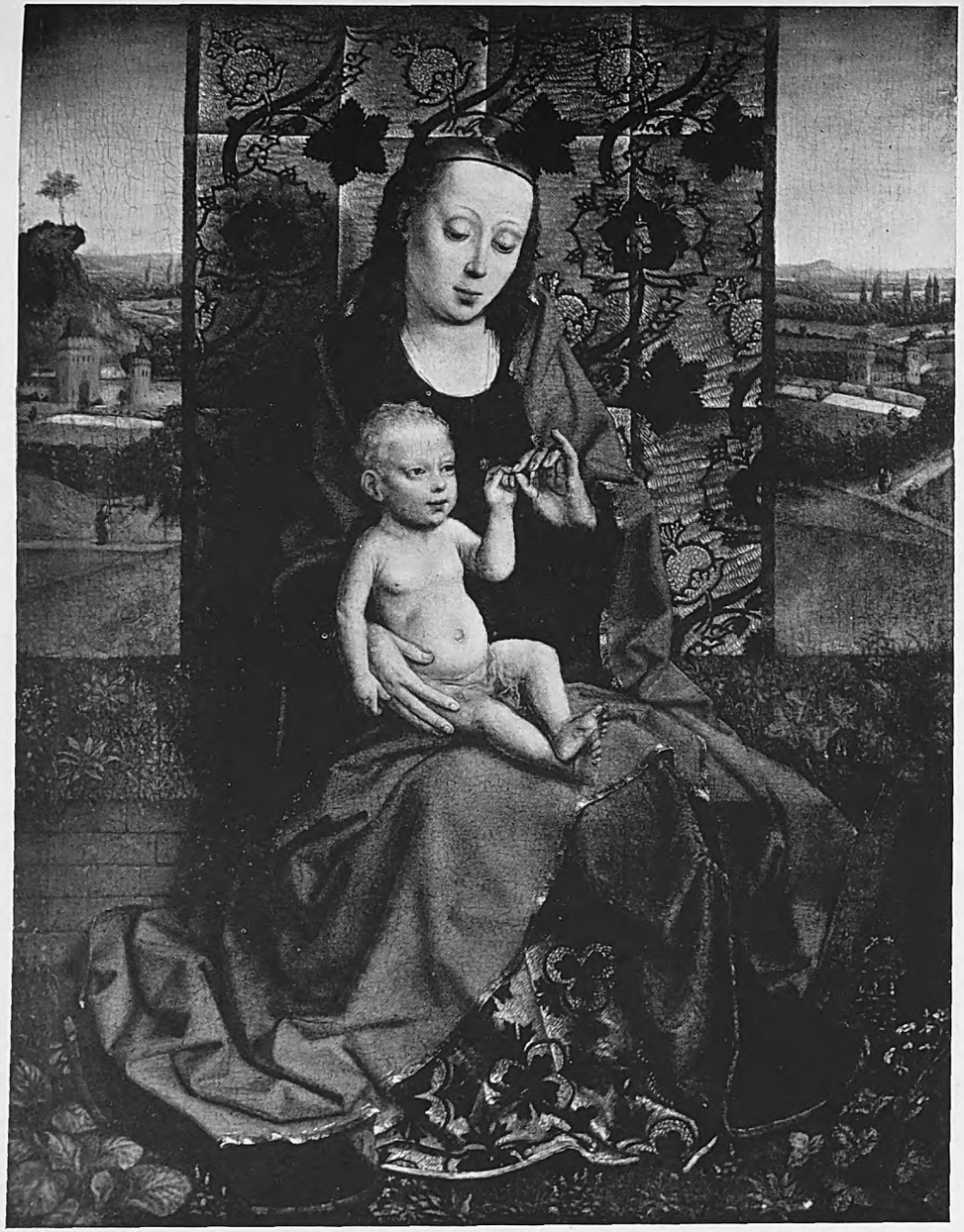

*A—Madonna and Child,* by Dieric Bouts. Panel, 33 by 25 cm. (Mrs. Gutekunst)

*B—Portrait of Hans Holbein,* by Quentin Matsys. Panel, 44 by 35 cm. (M. Dorus Hermsen)

Plate IV. Flemish Art at Burlington House—1

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*Anne, Marquise de Verne,* by Mabuse. Panel, 54 by 41 cm. (Mrs. Stevenson Scott)

*Mater Dolorosa.* Avignonese School, middle of 15th century. Panel, 36 by 33 cm. (Musée Jacquemart-André, Paris)

Plate V. Flemish Art at Burlington House—1

An Avignonese *Mater Dolorosa*

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which was accentuated for the Flemish by the fact that the Italian Renaissance had just dawned on them. This entirely novel style attracted them just by its novelty and strangeness. But they saw it with eyes accustomed to flamboyant gothic, and consequently misunderstood it entirely. Nothing could be worse in taste than the result in such a picture as the *Madonna and Child with Angels* (No. 170), where the Renaissance architecture is overlaid with an intolerable profusion of fussy ornament, so highly accented and so over elaborated as to destroy all plastic quality. But even in such an early work as the *Madonna* in a Gothic niche (No. 171) there is evidence of a new pictorial effort. The drapery of the cloak as it falls across the knees is no longer merely delineated. The plastic phrase embraces a wider whole, and both lighting, shade and colour are no longer merely decorative, they begin to function structurally. In colour particularly we note the dawning of a quite new possibility, namely, of the idea of colour orchestration. Matsys gives distinct hints of this idea of allowing all local colours to be affected more or less uniformly by a dominant key of colour. Moreover, the colour tends to change according to a fixed law as it passes from high light to penumbra. No. 109, *The Madonna and Child with Two Angels,* gives us already quite clearly the results of this anticipation of the triumphs of the seventeenth century. Here is a new enveloping continuity of colour. Even though one may admit that Matsys's taste is questionable even in his colour, it none the less remains a definite vehicle of expression. We reproduce here [PLATE IV, B] a late work which has only recently been recognized. It has the additional interest of being in all probability a portrait of Holbein. Here Matsys gets free of the linear system of Flemish design, especially in the hands. By contrast, Mabuse, in spite of his richer tone-scale and the effort to develop relief in light and shade, is more enclosed within his fixed contour, less truly pictorial. See, for instance, the hands of the *Carondolet* (No. 181). Although these are more modelled than those of Matsys's *Holbein,* their volume is less explicit. See also PLATE V.

In Mabuse's subject pictures his want of real plastic pictorial imagination becomes more evident still. We note with him, and with most of the painters of this generation, the same old attraction to the Flemish temperament of decorative illustration. The manner has changed to that of the Renaissance, the light and shade is stronger, the colours less brilliant, but the general æsthetic approach is the same. Were it not for Matsys we should hardly have an idea of what vitality was still left in the Flemish tradition, or have reason to anticipate the fresh triumphs it was yet destined to secure.

## AN AVIGNONESE *MATER DOLOROSA*

BY PAUL JAMOT

L'INSTITUT DE FRANCE to whom, in accordance with the terms of a magnificent bequest, the Jacquemart-André Museum belongs, has just acquired for the collection an important fifteenth century work [PLATE]. M. Pierre de Nolhac, the conservator of the Museum, deserves warm congratulations on the acquisition. It is not its size or its subject that renders it of importance. It is painted in oil, on wood, the panel measuring only 36 cm. by 33 cm. Set directly against a gold ground, appears the face, neck, the fall of the shoulders and the long fingers of the two hands, raised and joined together imploringly; it is an ordinary head of the Virgin, one of these "Vierges de Douleur" to be found numerously enough both in public and private collections and dating more or less from the same period. Of course, the real subject of a picture like this is the concentration in the features of the profoundest pain conceivable, of a pain that is at once human and sacred, since it is the pain of a mother, since that mother is the Holy Virgin, and since we are shown her at the foot of the Cross on which her son and God expires in the cruellest anguish amid the insults of blindness and ingratitude. This theme well accords with all that was dramatic and disturbed in the imagination, dominated as much by art as by religion, that characterized the fifteenth century. In this sphere the Flemings excelled and none so much so as Rogier van der Weyden. He it was, pathetic exponent of the great drama of Christianity, who, in the Escorial retable, invented that admirable type of motherly and divine suffering, the swooning, weeping Virgin, supported by St. John, "Mater Dolorosa, juxta crucem lacrymosa." It was from that type that several panels similar to the one in the Jacquemart-André collection, were derived. They are, as a rule, in the form of diptychs: on the one hand the Christ crowned with thorns, on the other the weeping Virgin. Both the Louvre and the National Gallery own diptychs of this description. The finest example, considering only the depiction of the Virgin, would seem to be that in the Spiridon collection in Paris.



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When my friends MM. Louis Demonts and Edouard Michel went with me on a certain October day to see the new acquisition at the Jacquemart-André Museum, after the joy of admiration when we found ourselves confronted with a beautiful work, totally unknown and just emerged from limbo into the light of art history, our first impulse was to put aside every other consideration and to face the problem involved in the attribution to Rogier van der Weyden. We made, as one does on such occasions, an excursion among all the possible hypotheses. One of the three witnesses came with some rapidity to the following double conclusion: that the hint of Rogier van der Weyden suggested by the picture was the result of quite superficial attributes, and, secondly, that whatever Flemish influences are discernable in the picture were of a merely general character, such as are to be found practically everywhere during a period in which Flanders had the advantage of producing a succession of great and universally admired masters like the van Eycks and van der Weyden. But it was no Flemish hand that executed and no Flemish brain that conceived the picture before us; its inner life is not explained by the sentiment native to Flanders. It was futile to seek for clues in those regions, either of the North or East, related more or less to the Netherlands. Conception, sentiment, technique and everything else is French. Indeed it is safe to say that nothing existing among the Primitives universally accepted by experts as French and classed by them as belonging to what is called the Avignonese school, could well be more French than this *Mater Dolorosa* in the Jacquemart-André Museum.

The two other members of the friendly circle were not slow to turn in the same direction, each with his own particular attitude of mind and system of criticism, and to make such discoveries as were determined by his own temperament. These are discussed in the article written by M. Demonts for the " Revue de l'Art ancien et moderne " and in that by M. Edouard Michel in the " Gazette des Beaux-Arts." Since Louis Demonts has cared to ask my opinion about his attribution (for the merit of arriving at it is his), I shall say at once that, bold though it may at first seem, I entirely approve of his reference to one of the most original painters of the school of Avignon and, further, that that reference could not round off better the conclusions at which we arrived in the course of our amiable controversy before the masterpiece itself.[1]

We were then unaware of the existence of the article which appeared shortly afterwards in the November number of the " Revue de l'Art ancien et moderne." M. Paul Fierens, its author, expressed himself very strongly in favour of the attribution to Rogier van der Weyden. He was the first to adopt a positive theory regarding what is certainly a difficult problem, and, although the reasons he gives in support of it have failed to convince us, credit is due to him for having first proclaimed the high quality and great interest of the work.

" Qu'on nous cite," he says, and this summarizes his whole argument, " un Français dont les conceptions et la technique puissent se comparer à celles de l'auteur en question. Il s'agit d'un homme de premier plan, d'un dessinateur aux visées sculpturales, d'un coloriste qui n'ignore aucune des recettes de la manière flamande, d'un mystique sacrifiant au culte de la forme en même temps qu'à celui de l'émotion. Un seul nom nous vient à l'esprit, celui de Roger van der Weyden."

The thoroughly French name suggested by M. Louis Demonts meets the first point raised. But even had the name not been found, more than one fine and indubitably French work could have been cited as furnishing traits of affinity infinitely closer and more profound than the purely external analogies which have led one to think of the Master of Tournai. With its gold background, its grand style and its air of retarded archaism, the celebrated *Pietà* of Villeneuve-lès-Avignon, which to my mind should not be dated too late in the fifteenth century, is closer to our *Mater Dolorosa* than it is to the *Descent from the Cross* in the Escorial.[2] One material fact should not be neglected; our *Mater Dolorosa* is not painted on one of those hard woods used by the Flemish, but on light, white wood, such as was generally used in Avignon and other southern countries.

Besides, contrary to the opinion of M. Fierens, I do not recognize in our artist's manner of painting that marvellously skilful use of oil paint which characterizes the Flemish artists of the fifteenth century from the time of its great inventor, van Eyck. This perfection of technique was carefully handed on from master to pupil and from studio to studio, so that we may assume that, for sixty or eighty years, no painter, even of lesser rank, lacked it, and that it established a sort of equality among all the Flemings, so far, at any rate, as the material part of their art was concerned—an equality from which emerge and then for reasons other than technical ones, only the greatest geniuses, such as the calm and powerful theologian, van Eyck and the pathetic sacred dramatist, Roger de la Pasture.

The author of our *Mater Dolorosa* is not

[1] M. Demont's article having appeared while this was in press, I now feel myself authorized to inform the readers of this journal that Enguerrand Charonton, the author of the *Coronation of the Virgin* at Villeneuve-lès-Avignon, is also the presumed author of our *Mater Dolorosa*.

[2] In a recent article (" Figaro artistique," 9 Dec.) M. André Dezarrois had the idea of placing the photographs of the retable in the Escorial and the picture in the Louvre side by side with the *Mater Dolorosa*, and the comparison proved to be instructive.



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distinguished by his craftsmanship. I do not say that he does not understand how to handle oil paint, but he does not give the impression of having assimilated the impeccable instruction of the Flemish studios. He has not achieved (perhaps he did not even attempt) that plasticity of pigment, at once pliable and solid, which gives to the work of even a mediocre Fleming the beauty, the richness, the depth and the hardness of enamel. There is little doubt that he painted in a country where fresco and tempera rather than oil were in vogue, and his painting conforms to that. Compared with the enamel-like quality of Flemish paintings, his work seems to have the lightness and also the thinness and dryness of water-colour, and the colour itself, though harmonious, is inclined to be dull. This is true, for all their beauty of expression, of the eyes. To show them overflowing with tears a Fleming would most certainly have painted them shining like precious stones. As it is they include no note of brilliance; only large light brown irises on which the points of light are just indicated; but this reserve and discretion of brushwork only increase the force and depth of the inner life.

The drawing itself, though for other reasons worthy of admiration, has not the certainty, the firmness, the extreme exactitude of modelling in the features, that precision, suggestive of a perpetual *tour de force,* in the folds of the drapery, which we see in the work of the Flemish masters. The modelling is somewhat flat. The mouth and nose are fine, but they are not drawn according to the perfect studio models; even the perspective is not over accurate, the nose being too much in profile for the face, seen in three-quarters, almost in full face; and the mouth is not in line with the nose. The hands, too, full as they are of real spiritual beauty, expressive though they are of a kind of tragic, trembling purity, are weakly and almost schematically drawn.

As to the construction of the eyebrows and eyelids, they seem to conform to an arbitrary geometry rather than to nature finely observed. A very marked fold of skin above the eyelids is almost parallel to the lowered eyebrows and gives the eyes a sort of triangular frame doubly underlined. This is the part of the painting most open to the criticism of the drawing master. But the general incorrectness, which is almost like the signature of an original artist, becomes the instrument of an extraordinary beauty and intensity of expression. Neither such incorrectness of drawing nor such mysticism of expression are to be found in Flanders. Examples of both are to be found in France, especially in the Avignonese school.

To conclude, I suggest that we have here an art less skilful, less rich, in fact, less perfect, than that of Flanders, and above all, less realistic. The compatriots of van Eyck and of Rogier van der Weyden never took such liberties with nature as the author of our *Mater Dolorosa,* in conformity with an intellectual and spiritual ideal, allowed himself. This spirituality, this distinction, this gift of expressing with great power and yet with discretion the inner life, this pathos, unforced and without distortion, in which one recognizes an instinctive horror of anything in the nature of caricature, this art created from so little material, attaining grandeur and style without seeking them, all are specially French both in origin and development before finally ending in the pure classic conception.

It may be that our *Mater Dolorosa* dates only from 1450-1460. However, that does not seem to me to be proof that the picture is derived from the type of the Virgin of Sorrows created by van der Weyden: to me it seems rather to relate, by a kind of traditional archaism, to an earlier type. In the evolution of the human mind it is logical to pass from the slightly rigid vertical type of our *Mater Dolorosa* to the curved type of van der Weyden. Any attempt to demonstrate the opposite process is distinctly difficult. More of the fourteenth century spirit remain in the little panel of the Musée Jacquemart-André than in the Flemish art of Rogier or even perhaps of van Eyck.

# THE TOMB OF HINCMAR AND CAROLINGIAN SCULPTURE IN FRANCE

## BY A. KINGSLEY PORTER

THERE appears to be no reason to doubt that sculpture in stone flourished in Great Britain and Ireland during the pre-Romanesque period. Long discussion has ended in establishing a seventh century date for the crosses of Bewcastle and Ruthwell.[1] The artistic excellence of these monuments is indubitable, as is also that of other stone sculptures ascribed to a pre-Conquest date by English scholars like Messrs. Prior and Gardner.[2] The abundance of pre-Romanesque sculpture extant in England is amazing: one has only to look through the standard publications on the subject[3] to be convinced of the extraordinary wealth of material. The dating to



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the pre-Romanesque period of these numerous English monuments, some of which show great artistic excellence, is singularly confirmed by a study of the similar remains in Ireland. Here, too, are extant crosses in great numbers, and these crosses are not uncommonly adorned with figure sculptures of iconographical and artistic significance. And it appears certain that a considerable number are at least as early as the tenth century.[4]

While the details of the chronology are not entirely clear, at least to me, it appears that in general the art of sculpture in England ran singularly parallel with that of illumination. The age of the Bewcastle and Ruthwell crosses is that of the Lindisfarne Gospels[5]; this brilliant eighth century, during which England may claim artistic hegemony in Europe, was followed by a period of relative decline in the ninth century; then in the tenth century sculpture again revived contemporaneously with the rise of the Winchester school of manuscripts.

Continental art, on the other hand, seems to have followed a converse curve. In France and Italy the eighth and the tenth centuries, so brilliant in England, are periods of comparative decay, while the ninth century, under the leadership of Charlemagne, is marked by a great artistic renaissance. We cannot look through the corpus of the miniatures of this period collected by Boinet,[6] nor that of the ivories assembled by the industry of Goldschmidt,[7] without the conviction that we are in the presence of a great art. Rarely in the history of humanity has the beauty of writing been felt as at Tours; and we shall search far before we find more powerful draughtsmanship, more masterly composition, a finer sense of rhythm and balance than that displayed by the Utrecht Psalter; a finer feeling for form than in the Ada ivories.

Nor is there reason to believe that the architecture of the period was less accomplished. Aachen and Germiny-des-Prés are both poor key-cold figures of once noble things; but even across the ugliness of the restorations can still be felt the emotional stimulus of great creative work. The literary sources give us a lively idea of what must have been the splendour of the Imperial Palace at Ingelheim.

Sculpture in precious metals achieved equal excellence. The golden altar of S. Ambrogio has suffered from much remaking, but wherever a bit of the original work is extant, it bears witness to the skill and accomplished artistry of Wolvinius.[8]. The cover of the golden Gospels of St. Emeram now preserved in the Munich Library[9] is no less masterly. The altar-frontal of St. Denis, to judge from the painting of it which is preserved[10] must have had somewhat of the heaviness of the Franco-Saxon school of illumination, but the ciborium of Arnuph at Munich[11] shows a feeling for line, a delicacy of execution, and a felicity of composition which it would be difficult to match in the production of any age.

While the other arts, including sculpture in metal, were thus flourishing, it would have been singular, indeed, if that of sculpture in stone alone had sunk into barbarism. It would have been even more strange if it had been abandoned absolutely. Happily a text, which in this connexion does not appear to have been sufficiently emphasized, gives categorical assurance that marble sculpture was known in

[1] An exhaustive study of the crosses of Ruthwell and Bewcastle is contained in the fifth volume of Baldwin Brown's *The Arts in Early England*, London. Murray, 1921. Excellent photographs are published by Albert S. Cook, *The Date of the Ruthwell and Bewcastle Crosses*, New Haven, Yale University Press, 1912. Rivoira's article on *The Antiquities of St. Andrews* appeared in THE BURLINGTON MAGAZINE, 1912, XXI, 15. Replies by Messrs. Baldwin Brown, Lethaby, Sir Martin Conway, Forbes and Dickens were published in the same magazine, Vols. XXI-XXV, *passim*. See also G. F. Browne, *The Ancient Cross Shafts at Bewcastle and Ruthwell*, Cambridge University Press, 1916; Edward S. Prior and Arthur Gardner, *An Account of Mediæval Figure-Sculpture in England*, Cambridge University Press, 1912, 109 f; Albert S. Cook, *Some Accounts of the Bewcastle Cross*, New York, Holt, 1914; for bibliography of the subject, see letter by A. S. Cook in the London *Times* Literary Supplement, June 30, 1921, 420.

[2] *Op. Cit.*

[3] In addition to the works already cited see: John Stuart, *Sculptured Stones of Scotland*, Edinburgh, Spalding Club, 1867, 2 vols.; J. O. Westwood, *Lapidarium Walliae*, Oxford, University Press, 1876-1879; Arthur G. Langdon, *Old Cornish Crosses*, Truro, Pollard, 1896; William Slater Calverley, *Early sculptured Crosses*, Kendal, Wilson, 1899; F. J. Haverfield and William Greenwell, *A Catalogue of the Sculptured and Inscribed Stones in the Cathedral Library, Durham*, Durham, Caldoleugh, 1899, *passim;* J. Romilly Allen, and Joseph Anderson, *The early Christian Monuments of Scotland*, Edinburgh, Neill, 1903; J. Romilly Allen, *Celtic art in pagan and Christian Times*, London, Methuen, 1904; W. S. Collingwood, *Anglian and Anglo-Danish Sculpture in the North Riding of Yorkshire* (*Yorkshire Archeological Journal*, 1907, XXIX, 267); Browne, *op. cit.*, 25,24; Baldwin Brown, *op. cit.*, 170

[4] H. S. Crawford, *Carved Ornament from Irish Monuments*, Dublin, Royal Society of Antiquaries, 1926; Margaret Stokes, *Early Christian Art in Ireland*, London, Chapman and Hall, 1887; Henry S. Crawford, *Descriptive List of Irish Crosses* (*Journal of the Royal Society of Antiquaries of Ireland*, 1907, XXXVII, 187); Thomas Johnson Westropp, *A Description of the ancient Buildings and Crosses at Clonmacnois, King's County* (*Journal of the Royal Society of Antiquaries of Ireland*, 1907, XVII, 277); R. H. Macalister, *The Memorial Slabs of Clonmacnois*, Dublin University Press, 1909; Arthur C. Champneys, *Irish Ecclesiastical Architecture*, London, Bell, 1910, 74 f.

[5] Eric George Millar, *The Lindisfarne Gospels*, London, Longmans Green, 1923.

[6] Amédée Boinet, *La Miniature Carolingienne*, Paris, Picard, 1918.

[7] Adoph Goldschmidt, *Die Elfenbeinskulpturen*, Berlin, Cassirer, 1914 f. 4 vols. Folio.

[8] Admirable illustrations by Tarchiani in *Dedalo*, 1921, II, 1.

[9] Georg Leidinger, *Der Codex Aureus*, Muenchen, Schmidt, 1925, 6 vols. Folio.

[10] Sir Martin Conway, *The Abbey of St. Denis and its ancient Treasures*, Oxford, Hall, 1915, 184.

[11] S. Staudhamer, *Die Reiche Kapelle in der koniglichen Residenz zu Munchen*, Sonderdruck aus der Zeitschrift *Die christliche Kunst*, X Jahrgang, 1914.



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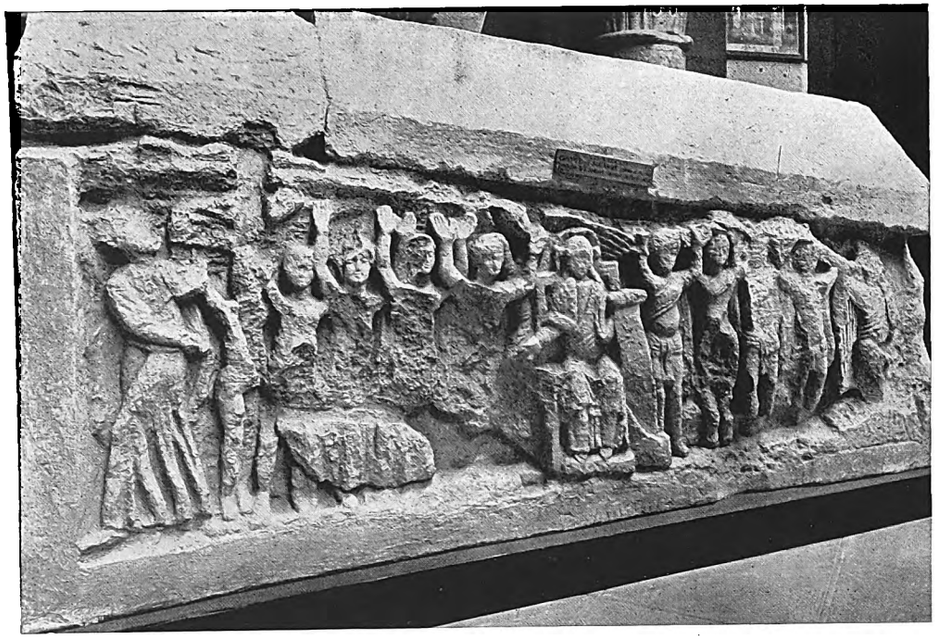

*A*—Tomb of St. Agilbert, + 672. (Jouarre, Seine-et-Marne)

*B*—Tomb of St. Agilbert, + 672. Detail. (Jouarre, Seine-et-Marne)

*C*—Tomb of St. Agilbert, + 672. Detail

*D*—*St. Paul and St. Anthony dividing bread.* Capital. (Vézelay Abbey)

**Plate I.** The Tomb of Hincmar and Carolingian Sculpture in France

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A—

B—

*A, B*—Sacramentary of Drogo. Details of ivory covers. (Bibliothèque Nationale, Paris)

*C—St. Paul and St. Anthony dividing bread.* (Ruthwell Cross)

—D

—E

*D—S. Michele, harpist.* (Pavia); *E—St. Andrew.* Jamb sculpture. (Chapter House of St. Etienne, Toulouse)

Plate II. The Tomb of Hincmar and Carolingian Sculpture in France

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Carolingian times: it mentions explicitly *plures . . . imagines . . . in marmore incisæ.*[12] There is, hence, no reason to doubt that the traditional and normal interpretation of other Carolingian texts which mention *sculturæ* or *imagines* as having reference to stone sculpture is correct. Notably a celebrated passage of Flodoard[13] tells us that the tympanum of the cathedral of Rheims erected by Ebbo in 817 was enobled with the *imaginibus Stephani papæ et Ludovici imperatoris.* These *imagines* of the Emperor and the Pope were certainly not executed in mosaic, for there is no reason to suppose that that medium, rarely used in the interiors of Carolingian churches (Aachen, Germiny-des-Prés, La Daurade of Toulouse) was ever applied to the exterior. The natural interpretation, and the one which almost all scholars have accepted for the passage in question, is that the tympanum was adorned with stone sculptures of the dignitaries in question. When one thinks of the high excellence of Carolingian portraits in miniatures and goldwork (the S. Ambrogio altar, for example), it is difficult to believe that these portraits of a pope and an emperor set up on one of the leading churches of the empire, were anything but competent performances. Terret has recently shown that other Carolingian portrait statues in stone existed at St. Martin of Autun.

There is, however, even better proof of the existence of an accomplished art of stone sculpture at Rheims in the ninth century. The great Archbishop Hincmar died at Epernay in 882. His body was brought back to Rheims, and buried in the church of St. Remi. The reliable Flodoard, who lived only slightly later, tells us that Hincmar, who had reconstructed the church of St.-Remi, erected in it a crypt for the body of the patron saint; near the latter he had prepared a tomb for himself, and it was in this that his body was laid. And Flodoard adds the epitaph, which he, no doubt, had read and copied.[14] Now this tomb still existed in the eighteenth century, when it was several times remarked, and happily engraved for Montfaucon[15] (Fig. 1). Tarbé[16] says that at this time it was placed in the northern side aisle, and separated from the epitaph, which, however, was still preserved elsewhere in the church. Both epitaph and tomb, with so much else, were destroyed in the Revolution.

A hasty inspection of Montfaucon's engraving might easily give the impression that the

FIG. 1. SARCOPHAGUS OF THE ARCHBISHOP HINCMAR (+ 882) FORMERLY AT ST.-REMI OF RHEIMS. FROM AN ENGRAVING BY MONTFAUCON.

tomb which existed in the eighteenth century had been made over in some of the ages which had rolled by since the original was put in place before 882. However, a closer examination, I think, will bring conviction that such can not have been the case.

It is evident from the proportions of the relief shown in Montfaucon's engraving that we have to do with the front of a sculptured sarcophagus. This very fact is an argument for an early date, since sculptured sarcophagi, abundant in the Early Christian period, dropped out of use, and so far as I am aware were never made in France in the eleventh and twelfth centuries.[17] Except the tomb of Hincmar, the latest example of a sculptured sarcophagus in France that I can name is the tomb at Jouarre of St. Agilbert, who died in 672[18] [PLATE I, A, B, C]. For I see no reason to doubt the traditional ascription of the sarcophagus in question to that saint. (Compare the style [PLATE I, A] with that of the Ruthwell Cross [PLATE II, C]). In Italy we have a sculptured sarcophagus of the eighth century—that beneath the altar of S. Lucillo at S. Zeno of Verona. (Compare the style with that of the altar of Ratchis at Cividale.) It seems clear, therefore, that sculptured sarcophagi in use in France in the Early Christian and Merovingian periods had gone out of fashion before the Romanesque age. Since the tomb of Hincmar was of this type, that in itself gives good reason to believe that it was not later than the ninth century.

The only detail which might raise some question of the early date of Hincmar relief is the pallium of the archbishop, which instead of coming to a low point in the middle, as in Carolingian monuments [PLATE II, B][19] swings across his breast in an unbroken curve. How-

[12] *Libri Carolini*, III, 23, ed. Julius von Schlosser, *Schriftquellen zur Geschichte der karolingischen Kunst*, Wien, Graeser, 1892, 307.

[13] *Historia ecclesiae Remensis*, II, 19, ed. Pertz, M.G.H., Sc., XIII, 467.

[14] *Ibid.*, 30, ed. Pertz, 554.

[15] Bernard de Montfaucon, *Les monuments de la monarchie Française*, Paris, Gandouin, 1729, 5 vols., I, Pl. XXVIII.

[16] Prosper Tarbé, *Les sépulcres de l'église Saint-Remi de Reims*, Reims, Brissart, 1842, 43-44.

[17] At St. Hilaire is an altar which imitates the forms of a sarcophagus. In Spain and Portugal sculptured sarcophagi of the Romanesque period are occasionally met with, as for example that of Doña Sancha at Jaca (A. Kingsley Porter, *The Tomb of Doña Sancha and the Romanesque Art of Aragon* in BURLINGTON MAGAZINE, 1924, XLV, 165) of 1096 and that of Egas Moniz at Paço de Sousa in Portugal (J. Monteiro d'Aguilar, *The Tombs at Paço de Sousa* in *Art Studies*, 1926, IV, 149) of 1144, that of Doña Blanca at Nájera, of 1156, and others as well.

[18] G. T. Rethoré, *Les cryptes de Jouarre*, Paris, Joly, 1889.

[19] See also the two ivories at Cambridge and Frankfurt, ill. Goldschmidt, *op. cit.*, I, No. 120, 121; the Sacramentary of Marmoutiers, ill. Boinet, *op. cit.*, Pl. XL.



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ever, it does not seem to me impossible that a pallium of this type might have been in use in the ninth century. Round and pointed pallia were used concurrently from the eleventh century onwards; we find a round one on Folio 8 of the early eleventh century Cotton Manuscript, Claudius A, III, of the British Museum [PLATE III, B][20] in the sculptures of St. Emmeram of Regensburg of 1049-1065,[21] in the statue from S. Giovanni in Borgo, now in the Museo Civico of Pavia,[22] etc. It does not seem to be a later type which supplanted the pointed form, but an alternative which existed along side of it. Since very few representations of bishops in the ninth century have come down to us, it is not surprising that all the other pallia are pointed, nor unlikely that this round one might be as old as the Carolingian period.

The other details of costume are, I think, all possibly, and some necessarily, Carolingian. The fleur-de-lys staff or sceptre held by the emperor (the second figure from the right) is precisely like the sceptres seen in several Carolingian manuscripts: for example, the Evangelistary of Cambrai,[23] the *Psalterium Aureum* of St. Gall,[24] the Psalter of Charles the Bald.[25] In Romanesque times we should expect the emperor's sceptre to be headed by a bird, as in the extant examples at Aachen and in the Arthur Sachs Collection.

The banner to the left of the emperor in the seated representation of him is a peculiar feature. This detail of iconography occurs neither in the *Libro de los Feudos* of the archives of the Crown of Aragon in Barcelona, nor in the *Libro de los Testamentos* of the cathedral of Oviedo, nor in the *Tumbo A* of the cathedral of Santiago de Compostela, all illuminated collections of documents, with numerous representations of the giving of privileges, nor yet in the miniatured charters of Jaca[26]; in none of these abundant monuments of the eleventh and twelfth centuries. The introduction of this feature may then be taken to indicate that the tomb of Hincmar did not date from the Romanesque period. Furthermore the banner itself, with three streamers, is very like the banners that appear in the ninth century *Psalterium Aureum* of St. Gall.[27]

[20] Eric G. Millar, *English Illuminated Manuscripts*, Paris, Van Oest, 1926, Plate 27, B.

[21] Porter, *Romanesque Sculpture*, IX, 1279-1281.

[22] Porter, *Lombard Architecture*, IV, Plate 167, Fig. 2.

[23] Amédée Boinet, *La Miniature Carolingienne*, Paris, Picard, 1913, Pl. CIX, A.

[24] *Ibid.*, Pl. CXLVI, C.

[25] *Ibid.*, Pl. CXIV, B.

[26] A. Kingsley Porter, *The Tomb of Doña Sancha and the Romanesque Art of Aragon* (BURLINGTON MAGAZINE, 1924, XLV, 165). In the one instance in which a banner is introduced in the Oviedo book, the miniature may well be copied from an earlier original.

[27] Adolf Merton, *Die Buchmalerei in St. Gallen*, Leipzig, Hiersemann, 1923, Tafel XXIX, No. 2.

The reader will no doubt have already observed that the bishop wears a mitre, which can be studied to particular advantage in the representation of him kneeling before the emperor; and he will perhaps have been struck, as was Montfaucon, by its peculiar type. Now the history of mitres is well known from the time their use became general as an ecclesiastical vestment about the beginning of the twelfth century.[28] After the year 1100 they assumed successively several different forms, which are familiar to students of art; these forms through all their variations have this in common, that the mitre has two peaks or points. Since the mitre of Hincmar has one point, we have nearly mathematical proof that the relief which occupies us was anterior to the year 1100.

But might it not be of the eleventh century? Aside from the fact that a sculptured tomb in France would be almost as great a rarity in the eleventh century as in the ninth, I think we can prove that such is not the case. In the eleventh century, bishops were represented either without mitres, or with a mitre like a sort of skull cap (as in the Cotton Manuscript, Claudius A, III [PLATE III, B]), or like a fool's cap of the type shown in the tenth century Códice Albendense [PLATE III, A].[29] Hincmar's mitre being like none of these, is not of the eleventh century.

Neither is it like mitres of the tenth century. In the Códice Albendense of 976 [PLATE III, A] the fool's cap type of the eleventh century is already found; but in the Códice Emilianense of 992 [PLATE III, C] we have the survival of an earlier type. Now of all the representations of mitres that I know, this is the one that most closely resembles Hincmar's. Another type of mitre in use in the tenth century is illustrated in the Benedictional of St. Æthelwold.[30] Here the mitre is in the form of a simple circlet or crown of metal, presumably of gold. A similar crown, unless I am mistaken, is seen in the seal of Bishop Egbert of Trier (977-993).[31]

Unhappily, we have no other representations of mitres in the ninth century than that of the tomb of Hincmar. In the few images of bishops that have come down to us, they are shown bareheaded, e.g., the Drogo ivories [PLATE II, A, B]. This is probably because they are represented in their sacred character as priests, whereas the

[28] See the latest study of the subject by Walter W. S. Cook, *The Earliest Painted Panels of Catalonia* (*Art Bulletin*, 1925, VIII, 91).

[29] Examples of this type of mitre in XI century monuments in the Bari Exultet roll, before 1028, in the frescoes of S. Clemente at Rome, in the *Liber Floridus* of Ghent, etc.

[30] George Frederic Warner and Henry Austin Wilson, *The Benedictional of St. Aethelwold*, Oxford, Roxburghe Club, 1910, f. 99 v.

[31] Max Kemmerich, *Die frühmittelalterliche Porträtplastik in Deutschland*, Leipzig, Klinkhardt und Biermann, 1909, 88.



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mitre originally seems to have been the symbol of temporal power, laid aside when the bishop celebrated the divine offices. However, it is certain that mitres were in use even before the ninth century. The form of address to a bishop in very early times was *corona vestra*[32] showing that bishops wore just such a metal crown as that seen in the Benedictional of St. Æthelwold. Reginald of Durham, writing in the twelfth century of the invention of the body of St. Cuthbert at Durham, describes the mitre of the eighth century found with the body. It was not, he says, made of textiles, but of gold, and it was set with precious stones.[33]

Now it must have been in the ninth century that the metal circlet commenced to be combined with a textile cap, which would give us a form precisely like that shown in the Hincmar relief. In several later monuments, the survival of the metal rim in connexion with a textile mitre can clearly be seen, for example in the Códice Albendense,[34] and in the sculpture from S. Giovanni in Borgo of Pavia.[35] The conclusion therefore seems justified, that in the tomb of Hincmar we have an unique representation of a Carolingian mitre.[36]

The other details of costume seen in the engraving are thoroughly and characteristically Carolingian. The vestments of the cleric to the extreme left correspond with those of the priests in the Drogo ivory [PLATE II, A] and also those sculptured upon the Ahenny cross in Ireland, a monument of the ninth century. The crooked crosiers are precisely like those seen in the ivory [PLATE II, A] and the Sacramentary of Marmoutiers[37]; the tau crosier held by the archbishop as he kneels before the emperor is an alternative form, found in early monuments like the Códice Albendense ([PLATE III, A], second figure from right, upper row) and the Dysert O'Dea Cross[38]; the fleur-de-lys (i.e., lotus) crown worn by the emperor is the same as may be seen in Carolingian miniatures, for example the Dance of David of the Bible of Charles the Bald, or the dedication page of the Psalter of the same monarch.[39] What is particularly striking is the architecture of the church in the model which the emperor holds in his hand. This is clearly Carolingian. It can only represent the church of St. Remi which Hincmar reconstructed in the ninth century.[40] This Carolingian building seen in the model with a single western tower, a nave five bays long, a central tower and an apse can not be the church of the eleventh century, the architectural forms of which are well known and were very different. Since the sculptures represented the church of St.-Remi, destroyed in 1005, it is certain that the reliefs were earlier than this date.

A study of iconography brings us to the same conclusion. We see at the extreme right a bishop, certainly Hincmar, approaching an emperor, probably Charles the Bald. Then in the centre the emperor is seated in state, holding in his hand a model of the church of St.-Remi, which no doubt signifies that he has taken it under his protection. Hincmar's successful efforts to obtain imperial protection for the church of Reims are a well-known historical fact.[41] At the emperor's left is seated a scribe, at work writing out a diploma. At the emperor's right kneel Hincmar and the Abbot of St.-Remi, the latter holding in his hand the coveted privilege; to the extreme left is one of the monks. The meaning of the two figures to the left of the emperor is less clear, perhaps we have Hincmar bringing the abbot to the emperor. Now this iconography is not one which would have been selected for a tomb reconstructed in the twelfth century. It referred to events full of interest to the monks of Reims in the ninth century, but which would be incomprehensible in the Romanesque period. It is, moreover, precisely the sort of subject Hincmar would have been likely to choose, if, as Flodoard says, he constructed his own tomb before his death. Without overstepping the bonds of modesty, he was reminding the monks of St.-Remi for all ages of what temporal benefits they owed to him.

It seems to me, therefore, certain that this important and evidently skilfully wrought sculpture dated from the ninth century. It is a concrete proof of what common sense would lead us to expect, and what the texts imply, i.e.,

[32] R. A. S. Macalister, *Ecclesiastical Vestments*, London, Stock, 1896, 112.

[33] Camille Enlart, *Manuel d'archéologie française*, Paris, Picard, 1916, 3 vols., III, 112.

[34] Don José Fernandez Montana, *El Códice Albeldense ó Vigilano (Museo Español de Antiguedades*, III, 509).

[35] A. Kingsley Porter, *Lombard Architecture*, New Haven, Yale University Press, 1916, 4 vols., IV, Plate 167, Fig. 2, 4.

[36] There was no doubt much irregularity in the succession of fashion in mitres, precisely as in other details of costume. Thus the sculpture of a bishop formerly in the facade of San Giovanni in Borgo, now in the Museo Civico of Pavia (A. Kingsley Porter, *Lombard Architecture*, New Haven, Yale University Press, 1916, IV, Plate 167, Fig. 2, 4) has a low mitre with a single point and a metal rim. Yet this sculpture can I think not be earlier than the beginning of the XII century. In fact a precisely similar mitre is worn by the abbot represented on a page of the *Registum S. Angeli* (Don Marie Augustin Latil, *Les miniatures des manuscripts du Mont Cassin*, Mont Cassin, 1909, Ière Série, Pl. XIII) while a bishop in the same miniature wears the two-peaked mitre of the XII century. In the Exultet rolls (comparative tables in Emile Bertaux' *L'art dans l'Italie Méridionale*, Paris, Fontemoing, 1904) the one-pointed mitre is found only in the roll of Bari, earlier than 1028; during the XI century the mitre seems to disappear to reappear in the XII century in its two-peaked form.

[37] Boinet, *op. cit.*, Pl. XLIII.

[38] Crawford, *op. cit.*, Plates XLVII, XLVIII, No. 147.

[39] Boinet, *op. cit.*, Pl. CXIV, Pl. XLIX.

[40] A. Kingsley Porter, *Mediæval Architecture*, New York, Baker and Taylor, 1909, II, 206.

[41] Flodoard, *op. cit.*, III, ed. Pertz, 476; T. Armand, *Histoire de Saint-Remi*, Paris, Leroy, 1846, 311.



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that stone sculpture of excellent quality was produced in France in the Carolingian period. It is none the less a singular and striking fact that the Carolingian Renaissance, which has left us such an abundance of miniatures and ivories, should be represented by so little stone sculpture. No doubt other monuments like the tomb of Hincmar perished in the Revolution, without leaving of themselves the record that in this case happily exists. Possibly also others may be confused with work of a later period because of their accomplished style. Yet when all is said, it remains peculiar that we have no more to show. I know only two other stone sculptures in France that can be ascribed to the Carolingian period with any probability. One is the head of Christ from the crucifix of St.-Martin of Autun, lately called to attention by Monsieur Terret; the other is the plaque at Charlieu, inspired by Sassanid stuffs, as Senyor Puig i Cadafalch has recognized.[42] I have some doubts whether the sculptured capital in the crypt of St. Aignan, at Orleans,[43] claimed for this period, be really so early; but the sculptured capital represented in the Evangelistary of Soissons makes it clear that finely sculptured capitals were in the tradition of the time.[44]

The reason for the rarity of sculpture I suspect, is to be sought in the Greek influences which were so strong at the court of Charlemagne. The iconoclastic movement was not without a certain repercussion in the West. While the extreme doctrines of the iconoclasts were never accepted, they were well known, and doubtless had effect. Now in the East, even iconophiles avoided stone statues. Sculpture seems nearly to disappear from the Byzantine church from the sixth until the tenth century.

Yet this statement must be immediately modified. Dalton[45] ascribes a sepulchral relief, now in the Berlin Museum, and representing the Calling of Moses, to about 600. According to Mendel's careful catalogue, the Constantinople Museum possesses no less than fifteen examples of figure sculpture dating from between the sixth and the tenth centuries, and showing a continuous tradition of the art.[46] These dates are unhappily supported by no documentary evidence, and have been ascribed on the supposition that the cruder the work is, the nearer it must be to the ninth century. The same large margin of possible error reigns in regard to the much finer reliefs set into the exterior walls of S. Marco at Venice. The Etmasia[47] with lambs of the north façade, was supplied with Greek inscriptions in the thirteenth century, but the sculpture itself appears to be older. The iconography recalls the apse mosaic of S. Apollinare in Classe at Ravenna, and Dalton[48] has pointed out that this subject was forbidden by the Fifth Council of Constantinople in 680. The execution, however, suggests that the relief may have been made not long before this time. Eight circular reliefs with grotesques[49] in the north facade recall the ninth century sculptures of St. Gregory now in the museum of Thebes; but the S. Marco plaques seem to me imitations of such Greek work rather than originals. The ascription of the Ascension of Alexander[50] to the tenth century is comforted by the primitive and oriental iconography, but is again not beyond question. Cattaneo thought that the crowned figure of a woman holding a wreath and a palm[51] of the north façade was a remnant of the basilica of 976 and represented Victory; but stylistic resemblances with the relief of S. Leonardo[52] make one wonder whether the sculpture does not rather date from the twelfth century. A very similar relief, representing the same subject, which may be the Earth, is in the museum of Torcello.

While the persistence of religious sculpture in stone in the East during the eighth, ninth and tenth centuries is thus dubious, there are indications that sculptures of secular subjects continued to be made at least as late as the eighth century. Four marble statues recently found at Corinth,[53] together with another at Megara, belong to this period of decline; according to Mr. Johnson, at least two of the group are as late as the seventh century. The noble heads of the Louvre, the Lateran, Milan and Rome[54] are believed to be of the end of the fifth or early sixth century, so hardly come into consideration here; but the fine bronze colossus of Barletta if it really represents Hera-

[42] Lectures delivered at Harvard University, 1925-1926. Illustration in Porter, *Romanesque Sculpture*, II, 1.

[43] The capital in the Museum of Verona is of the VIII century. Raffaele Cattaneo, *L'architectura in Italia dal secolo VI at Mille circa*, Venezia, Tipografia Emiliana, 1888, 104.

[44] Amédée Boinet, *La miniature carolingienne*, Paris, Picard, 1913, Pl. XX.

[45] O. M. Dalton, *Byzantine ... and Archeology*, Oxford, Clarendon, 1911, 157.

[46] Gustave Mendel, *Catalogue des Sculptures*, Constantinople, Musée Impérial, 1914, 3 vols. Nos. 668, 669, 670, 694, 750, 1328 are ascribed to the VI century; 673, 674, 675, 684?, 696, to the VII century; 686, 687 to the VIII-IX century; 688, 689, 725 to the IX-X century.

[47] Ongania, *La basilica di San Marco*, Venezia, Ongania, 1881, 16 vols., I, 68.

[48] *Loc. cit.*

[49] Ongania, *op. cit.*, I, 68.

[50] *Ibid.*, 64. O. M. Dalton, *East Christian Art*, Oxford, Clarendon Press, 1925, 194, thinks the relief may be later than the thirteenth century.

[51] *Ibid.*, 14.

[52] *Ibid.*, 25.

[53] Franklin P. Johnson, *Byzantine Sculpture at Corinth* (*American Journal of Archeology*, 1924, XXVIII, 253).

[54] R. Delbrueck, *Portræts byzantinischer Kaiserinnen* (*Mitteilungen des kaiserlich deutschen archeologischen Instituts*, Roemische Abteilung, XXVIII, 1913, 129).



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*A*—Códice Albendense. (Escorial Library)

*B*—*St. Gregory enthroned.* Cotton MS. Claudius A. III. (British Museum)

*C*—Códice Emilianense. (Escorial Library)

Plate III. The Tomb of Hincmar and Carolingian Sculpture in France

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clius (610-641) must be of the seventh century,[55] and according to Delbrueck[56] the celebrated porphyry head called " Carmagnola " at S. Marco of Venice is of Justinian II (705-711). While the Corinth and Megara statues show the advance of the monumental style, the other documents indicate that the Byzantine sculptors kept complete command of their chisels. The admirable quality of the reliefs at S. Marco, of the Carmagnola, even of the Armenian reliefs (witness Achtmar) prove that the artists could do what they wished. If the art of sculpture in stone was not generally practised, it was no doubt because religious scruples proscribed it for sacred subjects. I believe that it was because of the influence of this Eastern attitude that the Carolingians also tended to eschew stone sculpture. It is notable that the subjects of three out of the four Carolingian stone sculptures of which we have definite knowledge—the tympanum of the cathedral of Reims, the statues of Autun, and the tomb of Hincmar—were secular. It is striking, indeed, that the great majority of the monuments of sculpture that have come down to us, even of the tenth and eleventh centuries on the continent, are secular. The thesis must not be pressed too far, for the same taboo would apply to works in metal as in stone, and beyond all doubt golden altars with reliefs of religious subjects were made in the full Carolingian era. But while sculpture was never completely disapproved in the West, it seems probable that Eastern influence was sufficiently strong to curtail its popularity.

In this connexion it is interesting to recall the familiar text of Bernard of Angers, written in the early part of the eleventh century.[57] Going from Chartres to Conques, this young churchman found himself shocked by the worship of the " idol " of Ste Foy. He tells us very explicitly that it seemed to him wicked and absurd that statues of plaster, of wood, or of bronze, should be made of any subject except the Crucifixion. Basing himself upon this text and other evidence, Monseiur Bréhier concludes that the use of reliquary images spread over Europe from Auvergne.[58] The further inference seems also to be justified that in the early eleventh century the sole subject normally represented in sculpture was the Crucifixion. It is, therefore, perhaps something more than a coincidence that the only two religious sculptures in stone which, so far as I know, the ninth and tenth centuries have left us in Gaul—at St.-Martin of Autun and Aarau[59]—represent precisely the Crucifixion. The toleration of this one subject in sculpture may not improbably be a reflection of the elaborately sculptured stone crosses of England and Ireland, which I suspect of having played a part in the gradual breaking down of the prejudice against stone sculpture. There are, indeed, several indications that these important monuments may not have been without influence upon the mainland.

One is the tomb of St. Cummian at Bobbio. We learn from this epitaph that this Irish or Scottish bishop, whom it does not seem possible to identify with any of the several other personages of the same name who are known, came to Bobbio as an old man, and there he died. His tomb was erected at the order of the king Luitprando (712-743) by the master Giovanni.[60] Now this tomb is remarkable, not only for its excellent execution, but also because the reverse side of the slab is adorned with interlaces. If this reverse be, as it seems, contemporary with the front, we have here one of the early examples of this Celtic motive in Italy.[61] The tomb of Teodota (720) at Pavia, which, as Margaret Stokes has recognized,[62] is by the same hand (Giovanni no doubt made a speciality of executing tombs for royal commission), is not decorated with this ornament, nor is the other, also surely I think by Giovanni, of S. Vitaliano at Osimo, near Ancona.[63] It is tempting to conjecture that just as monks had brought the interlace from Egypt to the islands,[64] so the Irish monks carried the carved interlace from England and Ireland to Italy.

It seems, indeed, that the Irish monks left a deep impress on the sculpture of Lombardy of even a much later period. The iconography of Samson and the lion, so popular in Romanesque Lombardy,[65] and ultimately no doubt of Mithraic origin,[66] is often found on the Irish

[55] The ascription to Heraclius is accepted by F. P. Johnson, *The Colossus of Barletta* (*American Journal of Archeology*, 1925, XXIX, 20) but is questioned by other authorities, e.g., Oskar Wulff, *Altchristliche und byzantinische Kunst*, Berlin, Athenaion, 1914, I, 158.

[56] Richard Delbrueck, *Carmagnola* (*Mitteilungen des kaiserlich deutschen archeologischen Instituts*, Roemische Abteilung, 1914, XXIX 71).

[57] A. Bouillet: L. Servieres, *Sainte Foy*, Rodez, Carrere, 1900, 472 F.; V. Mortet, *Recueil de textes relatifs à l'histoire de l'architecture*, Paris, Picard, 1911, 47.

[58] L. Bréhier, in the *Revue des Deux-Mondes*, 15 août 1912, 884.

[59] Illustrated in *Speculum*, 1926, I, 235. See also *Anzeiger fur schweizerische Altertumskunde*, 1904, VI, 169.

[60] A. Kingsley Porter, *The Chronology of Carolingian Ornament in Italy* (BURLINGTON MAGAZINE, 1917, XXX, 98).

[61] J. Romilly Allen, *Celtic Art in Pagan and Christian Times*, London, Methuen, 1904.

[62] *Six Months in the Apennines*, London, Bell, 1892, 224.

[63] Illustrated by Raffaele Garrucci, *Storia dell'arte cristiana*, Prato, Guasti, 1879, 6 vols. V, 393, 9. This bishop assisted at the council of 743. It therefore appears to me that there must be some error in the notice that he did not die until after 772.

[64] W. R. Lethaby, *The Origin of Knotted Ornamentation* (BURLINGTON MAGAZINE, 1907, X, 256).

[65] Porter, *Lombard Architecture*, I, 395; II, 222, 273, 334, 389; III, 35, 104, 157, 177, 210, 211, 247, 285, 307, 346, 453, 462, 526, 544.

[66] Porter, *Romanesque Sculpture*, I, 189.



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crosses[67] two centuries before it appears in Italy. The wild sculptures of S. Michele of Pavia are so full of Irish character that it is tempting to think that they are not unconnected with the activities of the monks here many centuries earlier. Interlaces, processions of horsemen, the same disjointed iconography show vague, but rather haunting similarities. One parallel is, indeed, so striking that it is hard to believe that it can be due to chance.

FIG. 2. SOUTH CROSS, CASTLEDERMOT.

A strange and unexplained subject of Irish crosses[68] is a seated figure, seemingly nude, playing a harp (Fig. 2). Now this same extraordinary iconography is found at S. Michele of Pavia, with only the difference that a second standing figure is introduced before the harpist [PLATE II, D].[69]

It was, I suspect, not only the art of Italy that was influenced by the British crosses. Monsieur Jean Vallery-Radot, in a recent article, has called attention to the analogies which exist between a twelfth century pier of the church of Ainay at Lyon, and the cross of St. Madoes, in Perthshire, Scotland.[70] He supposes the evident Celtic influence to have been transmitted by manuscripts, which would be a plausible suggestion if the parallels between the island crosses and the later art of sculpture of France ended here.

But such is far from being the case. Thus one of the characteristics of the Irish crosses of the tenth century is the use of symbolism. These monuments are regularly sculptured with scenes in which events of the New Testament are put in parallel with their prototypes of the Old. Now the introduction of this same type of symbolism was one of the characteristics of the enamel cross that Godefroid de Claire made for Suger. As M. Laurent has shown, such symbolism had long been popular in the Rhine valley from which Godefroid came; but its application to a cross seems strangely reminiscent of Irish art. The cross of Cong witnesses that crosses of goldsmith's work, although in this case without figure sculpture, were made in Ireland in 1123.[71]

I am also struck by the iconography of the scene of the Saints Anthony and Paul dividing a loaf of bread in the desert. This occurs on the Ruthwell cross [PLATE II, C], and is repeated on four of the Irish crosses.[72] In view of the close connexion between the Egyptian and Irish monks, the appearance of the theme in the islands is easily understood. Now the same iconography of St. Anthony and St. Paul dividing the bread is, as Prof. Cook has pointed out, represented with precisely the same composition on a capital of Vézelay[73] [PLATE I, D], where several other scenes from the legend are sculptured on companion capitals. Since the Vézelay sculptures show clear evidence of being stylistically related to English manuscripts, there can be little doubt that this motive came to Burgundy from the islands. It subsequently finds its way to Moarves, in Spain.[74]

In this connexion it is difficult not to recall an enigmatic monument in the abbey of Souvigny,[75] on the borderland between Auvergne and Burgundy, in France. There is here preserved, now in the church, though this is admittedly not its original situation, a fragment of an octagonal shaft adorned with ornament and curious sculptures. The usual conjecture that this shaft formed the base of a sundial does not seem particularly convincing, for in the whole range of mediæval art there is no parallel for such a construction, whereas the Astrolabium of St. Emmeran, now in the St. Ulrichsmuseum of Regensburg[76] shows us an authentic monument of very different type. Can it be that we have in the Souvigny fragment the shaft of a cross sculptured like those of Ireland, made by the same Cluniac monks who fetched to France architecture from Spain and painting from Italy, and who were so evidently under the strong spell of English art?

Moreover it should be noticed that on the east face of the Clonmacnois cross, in the panel directly beneath the circle, the figure to the right wears a pudding or gore-shaped cap.[77] This peculiar head-dress became in the twelfth

[67] Crawford, *op. cit.*, 70.

[68] *Ibid.*, 75 and Plate L, No. 158.

[69] Porter, *Lombard Architecture*, IV, Plate 175, Fig. 4.

[70] *La sculpture française du XIIe siècle et les influences irlandaises* (*Revue de l'art*, 1924, XLV, 335).

[71] Margaret Stokes, *Notes on the Cross of Cong*, Dublin, Privately printed, 1895.

[72] This scene at Castledermot was interpreted as representing Abraham and Melchisedek by Margaret Stokes, *The High Crosses of Castledermot and Durrow*, Dublin, Hodges Figgis and Co., 1898. The correct interpretation has been recognized by Champneys, *op. cit.*, 86-87 and by Crawford, *op. cit.*, 68. Other representations of the subject in Ireland exists on the crosses of Monasterboice, Kells and Moone.

[73] A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, Jones, 1923, 9 vols., II, 43.

[74] *Ibid.*, 8, 730; VI, 730.

[75] For the history of the shaft which was found and portions which no longer exists, see A. Chenevard, *L'ancien Bourbonnais histoire, monuments, mœurs*. Moulin, Desrosiers, 1838, 3 vols., II, 153; F. Deshoulières, *Souvigny*, Paris, Laurens, S.D.; Emile Mâle, *L'art religieux du XIIe siècle en France*, Paris, Colin, 1922, 323; *Congrès Archéologique*, 1916, LXXX, 212.

[76] Hans Karlinger, *Romanische Steinplastik in Altbayern und Salzburg*, Augsburg, Filser, 1924, Frantispiece, 39, Plate 54.

[77] Thomas Johnson Westropp, *A description of the ancient Buildings and Crosses at Clonmacnois, King's County* (*Journal of the Royal Society of Antiquaries of Ireland*, 1907, XVII, 277).



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*Madonna with Two Angels,* here identified as by the St. Cecilia Master. (S. Giorgio sulla Costa, Florence)

Plate I. A great *Madonna* by the St. Cecilia Master

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century highly characteristic of Spanish and Toulousan sculpture, being found, for example, at Santo Domingo de Silos,[78] in the New York ivory,[79] in the tympanum of St. Sernin of Toulouse[80] and in many other places. From the pilgrimage centres the motive spread in all directions, to Northern France,[81] and to Lombardy.[82] Clonmacnois, since it dates from early in the tenth century, appears to be the earliest instance of the motive known; and it is not improbable that it is of insular origin, for the most ancient example of its appearance on the continent is at Santo Domingo de Silos, a monument which shows other indications of British influence.

That the appearance of this particular detail of costume in the sculpture of Spain and Languedoc a century and a half later is not a coincidence seems to be indicated by another parallel. One of the striking peculiarities of the Irish crosses is the fact that many of the figures have braided beards (Fig. 3).[83] Now this same mannerism becomes characteristic of Toulousan sculpture of the twelfth century, being found, for example, in the St. Andrew of St. Etienne of Toulouse [PLATE II, E].[85]

FIG. 3. DURROW ABBEY CROSS, DETAIL.

Monsieur Emile Mâle has recently called attention[86] to a theme which appears in the Beatus of St. Sever in the eleventh century, and is repeated in twelfth century sculptures. Two bald-headed old men, being unable to grab each other's hair, seize each other's beards, while a woman looks on. Now this singular motive, less the woman, appears on the cross of Muirdach at Monasterboice early in the tenth century.[87]

In addition to the monuments already mentioned, there are extant on the continent one or two other stone sculptures indubitably of the tenth century. The tomb of the Archbishop Hatto, who died in Mainz, 913, is preserved in the cloisters of the cathedral of Mainz, and shows two competently sculptured heads.[88] On the other hand, the sculptures inserted in the west façade of the Basse Œuvre of Beauvais at the end of the tenth century are of slight artistic interest.[89]

The evidence seems to indicate that while the production of stone sculpture on the continent during the ninth and tenth centuries was notably less in quantity than in contemporary England and Ireland, or than in the twelfth and later centuries in Europe at large, the art still continued to be practised occasionally, especially for secular monuments; that the use of the chisel was never forgotten, and that the sculptures of this age are not necessarily crude nor barbarous.

[78] Porter, *Romanesque Sculpture*, VI, 667.
[79] *Ibid.*, 709.
[80] *Ibid.*, IV, 312.
[81] Etienne Houvet, *Cathédrale de Chartres*, Portail Royal, 51.
[82] A. Kingsley Porter, *Lombard Architecture*, New Haven, Yale University Press, 1916, 6 vols., I, 173.
[83] Crawford, *op. cit.*, Ill. 162.
[84] See for example the Cross of the Scriptures, Clonmacnois, and that of Durrow, illustrated by Crawford, *op. cit.*, Plate L, No. 160, 162.
[85] Porter, *Romanesque Sculpture*, IV, 435.
[86] Emile Mâle, *L'art religieux du XIIe siècle en France*, Paris, Colin, 1922, 15.
[87] R. A. S. Macalister, *Muiredach*, Dublin, Hodges, Figgis, 1914, 55.
[88] Georg Dehio, *Geschichte der deutschen Kunst*, Berlin, de Gruyter, 1921, 6 vols., I, 173.
[89] Porter, *Romanesque Sculpture*, X, 1411.

# A GREAT *MADONNA* BY THE ST. CECILIA MASTER

BY RICHARD OFFNER

A FULL-SIZED altarpiece, showing the *Madonna with Two Angels* [PLATE I] in the Church of S. Giorgio sulla Costa, in Florence, and the single remnant of its ancient adornment, is one of the noblest representations of its subject. Still unknown, it is rivalled in its time only by Giotto's greater *Madonna* in the Uffizi. But whereas Giotto's altarpiece is a triumph of plastic presentation of form that belongs to the future, the S. Giorgio panel stands at the end of a line of such pure glorifications of Our Lady as those of Coppo, the Magdalen Master, and Cimabue. It obeys a genius that, through all Tuscan art in the Dugento, is responsible for the most beautiful achievement in its genre, the Rucellai *Madonna*. With our panel this form of tribute to the Virgin Mary comes to a graceful termination, before the vitality of the tradition has become enfeebled. The historic importance, accordingly, of the S. Giorgio *Virgin* exceeds even its high claim as a work of art.

And yet it remains entirely unnoticed and unhonoured in the critical literature of the last two centuries. (Its single mention in A. Garneri's relatively recent, but undated, Firenze et Dintorni, ed. Paravia, as of the Scuola Giottesca, is of no critical importance.) None of the numerous guidebooks that so proudly extol the glories of the city, written since the remodelling of the church in 1705, speaks of it, and the learned writers of the more recent centuries ignore its existence altogether.



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VAN MARLE. (Development of the Italian Schools, etc., III, 10) in 1924 quotes Ghiberti's attribution of a Crucifix and a panel in S. Giorgio to Giotto. Our painting is unknown to him, as it is also to

CROWE AND CAVALCASELLE and its commentators. Nor does it appear in

SUIDA, SIRÉN, BERENSON OR VENTURI.

RINTELEN (Thieme-Becker, Kunstler Lexikon, XIV, 96) in 1921 calls attention to Ghiberti's allusion to a panel by Giotto in this church.

SCHLOSSER (in his learned edition of Ghiberti's Denkwürdigkeiten, 1912, I, 36), reproduces Ghiberti's text, and goes no further.

CAROCCI (in the Illustratore Fiorentino for 1881, 54-58), where the Church of S. Giorgio is discussed and described, ignores its presence, and

MILANESI (in note 1 to Vasari, Vite, etc., ed. Sansoni, 1878, I, 399, who, following Ghiberti, credits Giotto with a panel in S. Giorgio) with the archivist's *insouciance* of the object says " non ne abbiamo più memoria."

RICHA (Chiese Fiorentine, 1762, X, 246) laughs with del Migliore at Vasari, for alleging that Giotto painted a panel for the nuns of this church, when they had not yet been in existence.

ANTONIO BILLI (before 1507) omits it.

BOCCHI (1591), (Bellezze di Firenze, ed. Cinelli, 1677) is the first chronicler as we go back, to speak of a Madonna in S. Giorgio. Before him we meet with its mention (already quoted) in

VASARI, I, 399, (ed. Sansoni); and in the

CODICE MAGLIABECCHIANO, that follows the earliest, and most respectable source, namely

LORENZO GHIBERTI. This authority as we have already seen, writing *ca.* 1450, records a panel and a Crucifix by Giotto in the Church of S. Giorgio (ed. Schlosser, I, 36).

The silence that has covered this picture since 1591—if, as I believe, it is indeed our picture that is meant—would tempt one to the hypothesis that the panel, no longer considered harmonious with the church when this was remodelled in the baroque style in 1705, was removed from its interior, but for the fact that to-day we see it over the door to the Cappella di S. Giorgio, where it was fitted by Procrustean methods into a place designed for it in the baroque decoration. And, indeed, there it must have been ever since the church was altered to its present aspect. To this view, happily, there is further testimony in a document, dated 1801, turned up by the prior, in which a woman, miraculously cured through the intervention of the sacred image that is the subject of this discussion, describes it, beyond any doubt of its identity, as being " dalla parte dell' Epistola del altar maggiore " . . . . " vestita di rosso, con manto scuro, carnigione bianca, sostenendo sul ginocchio sinistro il Bambino Gesù e con la mano sinistra lo reggeva alla spalla e con la destra al ginocchio."

The astonishing fact of its literary neglect since the sixteenth century has its humorously simple explanation in its having been kept curtained, and displayed, according to the priest's testimony subjoined to the quoted document of 1801, " una volta l'anno alla publica adorazione, nel giorno cioé di S. Giorgio come titolare della chiesa." In fact the Virgin is here spoken of as the *Madonna* di S. Giorgio.

In all likelihood, then, this image has not left its present site ever since its painting. I am urging it is this very *Madonna* Ghiberti had in mind when he speaks of a panel by Giotto in S. Giorgio. Considering its period, which is indisputably the first quarter of the fourteenth century—to say nothing of its inner merits—Ghiberti would have thought it worthy at least of mention. With our present knowledge of the epoch, it is hardly thinkable that there was another panel actually by Giotto in the same church, as it is equally difficult to assume that, even had there been, Ghiberti would have overlooked our *Virgin,* which, if not by him, is yet of, let us say, commanding beauty.

That Ghiberti, on the other hand, should have mistaken the *Madonna di S. Giorgio* for a Giotto, is a judgment involving less the general misconstruction of Giotto than Ghiberti's proper—and very keen—acuteness; for the panel is profoundly Giottesque—as Giottesque as can be expected of a contemporary who pretty certainly never painted in Giotto's shop. Besides, as early as Ghiberti's day, Giotto's reputation so far overshadowed those of his contemporaries that any painting of even the broadest Giottesque affinities was destined to the ready classification as by Giotto or his school, in accordance with critical principles that have endured down to our own day.

In the absence, then, of conclusive proof, but by all the laws of likelihood, it might be allowed that our panel is the one Ghiberti and Vasari had before their minds when they spoke of a "tavola" by Giotto in the Church of S. Giorgio.

But let me now ask what Giottesque characters lodge within this panel. As I have already said, the tendency to attribute to Giotto all the influence in the early Florentine Trecento is deep and lasting within the tradition of criticism. In the twentieth-century ignorance of the period, which in spite of abundant publication has remained almost as complete as it was in the Renaissance, the critic would incline to see little beside the Giottesque appropriations in our panel.

But these, it will soon appear, are incidental, and inhere in it in a measure and manner to be expected at an evolutionistic moment, in which the energy and originality of Giotto's genius was destined to fill the artistic atmosphere. The master of our panel, who possessed a live sense of physical *reality,* could not altogether escape Giotto's influence, and certainly owes Giotto his conception of the Child, which does not flash upon us and then fade, but maintains an undeniable physical presence. Giottesque, though again come to our master indirectly, is the way in which the Madonna draws almost imperceptibly aside to confer a special isolation upon the Child. And



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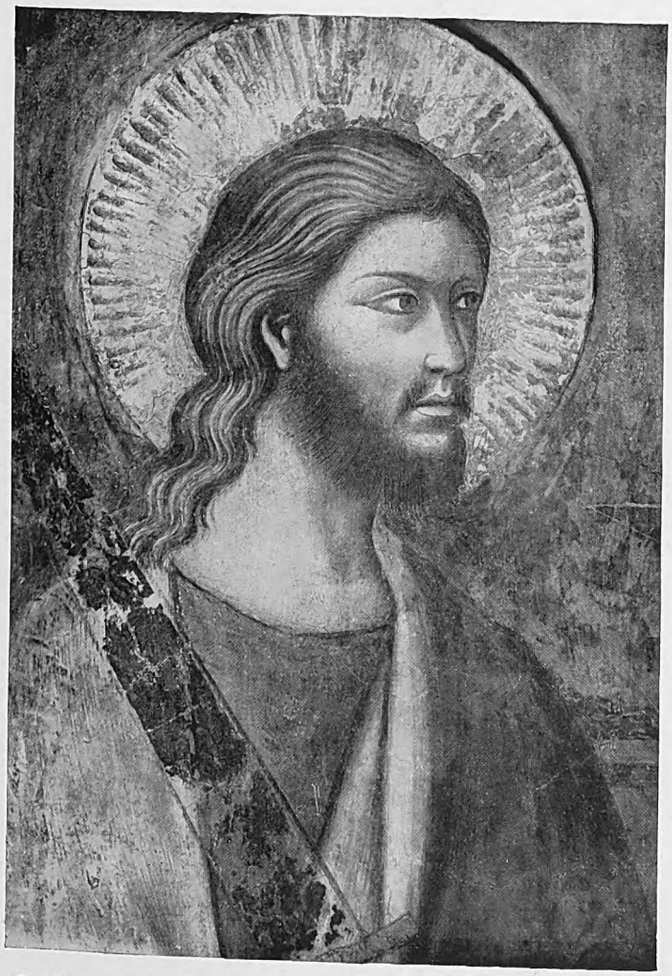
A—

—B

*A, B*—Details from the Altarpiece shown on PLATE I

C—



—D

*C, D*—Details from *The Last Judgment,* by Cavallini. (St. Cecilia, Rome)

Plate II. A great *Madonna* by the St. Cecilia Master

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*A—St. Peter and Two Angels,* by the St. Cecilia Master. (S. Simone, Florence)

*B—Resuscitation of a Woman,* by the St. Cecilia Master. (Upper Church of St. Francis, Assisi)

*C—Madonna, Saints and Angels,* by the St. Cecilia Master. (Sta. Margherita a Montici, near Florence)

*D*—Detail of the Altarpiece shown on PLATE III, C

Plate III. A great *Madonna* by the St. Cecilia Master

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Giottesque finally, is the treatment of single parts where, as in the cylindrical neck, for example, the planes and the lines of the two folds encircle it horizontally and continue to do so back of the side limits, to render its physical solidity quantitatively. The border of the rose dress slowly goes the same course to produce an effect first achieved by Giotto.

We need only for an instant, however, invoke the concentrated plasticity, the direct downward thrust of the total weight in Giotto's altarpiece at the Uffizi, as an example, to see that this dependence on Giotto does not run to essentials. Un-Giottesque, too, is the total picture, the design being large and free, without Giotto's tight organization of plastic, spatial and psychological elements. Even the mode of holding the Christ, which recalls the same model, was very likely derived from another source, possibly from another tradition, present to the Florentine in the greatest of all the renderings of the subject, the Rucellai altarpiece, and the right hand of Our Lady at S. Giorgio resembles that of the Rucellai *Madonna* more closely—its other parallels are at all events in earlier representations—than the functionally sensitive right hand of Giotto's *Madonna*.

But the sentiment, the grace of the *Madonna* of S. Giorgio, belong perhaps more especially to the author than anything else in the picture, and the recommending look in the slightly leaning head of the Virgin is proper to a mode of feeling the pure Giottesque disdainfully avoided. The caressing hang of the angels' heads echoes the same feeling in an inferior order.

These points of difference between our master and his great contemporary may help to delimit his place within Florentine painting. They tend to fix his own differentia, which will at once open a gap between him and his lesser contemporaries.

I do not hesitate to identify him with the St. Cecilia Master—who owes his resurrection to the twentieth century. It was Mr. Suida (Prussian "Jahrbuch," 1905, 89) who first grouped this painter's works in a single personality. Confused, however, with other painters from the start, he has since been amplified, with various modifications, by Berenson ("The Florentine Painters of the Renaissance," 3rd ed., 1909) under the designation, "Giotto's Assistant A"; Sirén (THE BURLINGTON MAGAZINE, 1919, XXXV, 229-240; 1920, XXXVI, 4-11; XXXVII, 176, 184; 1924, XLIV, 271-278); by Van Marle (Amatore d'arte, 1920, 5; Italian Schools, etc., 1924, III, 274-294) to so heterogeneous a monstrosity—and in late years particularly—that I feel obliged to reconsider and reassemble his *œuvre*. In order to avoid misunderstanding, I shall begin with a rejection of those works which refuse themselves persistently to this classification.

Assisi. Lower Church of St. Francis, Cappella di S. Niccolo, Frescoes, Berenson ("Florentine Painters of the Renaissance," 1909).
Florence. S. Miniato, *S. Miniato and Scenes from his Life*. Suida (Prussian "Jahrbuch," 1905).
Pescia. Gallery, *Madonna*. Salmi (L'Arte, 1913, 208).
New York. Duveen Bros., *St. Paul*. Sirén (THE BURLINGTON MAGAZINE, 1919).
Florence. S. Stefano, *A Dominican Saint*. Sirén (THE BURLINGTON MAGAZINE, 1920, 183).
Brussels. M. Adolphe Stoclet, Small *Madonna*. Sirén (THE BURLINGTON MAGAZINE, 1919).
Florence. Fondazione Horne, *Madonna and Saints*. Sirén (THE BURLINGTON MAGAZINE, 1920).
New York. M. Georges Wildenstein, *St. Catherine and Scenes from Her Life*. Sirén (THE BURLINGTON MAGAZINE, 1924).

The only admissible works by the St. Cecilia Master are the following:

Florence. St. Simone, *St. Peter and Two Angels* [PLATE III, A] dated 1307. Suida (Prussian "Jahrbuch," 1905, 89).
Budapest. Gallery, *Madonna and Saints*. Sirén (THE BURLINGTON MAGAZINE, 1920).
Assisi. Upper Church, Scenes I, 26-28 [PLATE III, B] from the *Life of St. Francis*. Venturi ("Storia, etc.," V, 1907).
Florence. Uffizi, *St. Cecilia and Scenes from Her Life* [PLATE IV, A]. Suida (Prussian "Jahrbuch," 1905).
Sta. Margherita a Montici. *Madonna and Two Saints* [PLATE III, C]. *Sta. Margherita and Scenes from Her Life* [PLATE V, B]. Suida (Prussian "Jahrbuch," 1905).
Oxford. Christ Church, *The Baptist Enthroned*. Suida (Prussian "Jahrbuch," 1905, 110). (Not by the St. Cecilia Master throughout.)
Badia a Settimo. Frescoes. Sirén (THE BURLINGTON MAGAZINE, 1920. (Not by the same hand as all the foregoing, but of the same style.)

In this series the first three items surely belong to the earlier portion of our painter's known activity. The Uffizi altarpiece is of his flowering, the Montici panels of his final, maturity; remembering always that with a normally productive life of average length, these seven or eight works—which chance has saved from destruction—scattered at uneven intervals through his entire career, can leave us with only an imperfect sense of the individual stages of his evolution. They, nevertheless, in their aggregate determine a remarkable genius, with a strong sense of its own power, and a definite direction in its development. This shows his style, monumental at its beginnings, steadily refining itself towards a pictorial mode. In the paliotto representing Sta. Margherita [PLATES V, A and B], our artist arrives at a maximum of suggestion through the medium of pigment in the Florentine Trecento. His chiaroscuro, his insinuating movement from light to shadow, his spatial mystery, his firm, sensitive weaving of pattern, his natural grace, anticipate the most exquisite qualities in Uccello. His sensuous suggestions of physical purity and coolness in the atmosphere, of a tranquil breathing in his landscape, we shall not meet with again until Angelico.

On the other hand, there are few Florentine



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paintings of the time of such uncompromising grandeur as the now wrecked St. Peter at St. Simone, or so gracious as our *Madonna*.

These few works share certain external signs of a profound unity of style, of which the following list isolates the most evident and readily communicable: unemphasized co-ordination of parts of the figure; this is generally elongated, and carries a small head on sloping shoulders —oval faces—long necks—odd smirking eye, with a crease under it—low brow; under it, concavity nearest nose gradually swelling towards temple—flat ridge of the nose, with dainty, sensitive nasal-wings—shapely, firm lips —hair in strands over a loose dark mass (as in Cavallini and the Sienese); seldom as in Giotto, where it is rendered in fine individual threads—long hands with unarticulated, unfunctioning, coiling fingers—dainty extremities—drapery heavy, hard, with sharp lights, and an altogether Roman character—the architecture dainty and fanciful, the planes strongly differentiated in light and shade. The thrones are simply carpentered, generally flat-topped, with terminant volutes of a character resembling the settings in the scenes of St. Cecilia's life at the Uffizi. As so often in contemporaries, but most particularly in our master's works, the lower part of the throne is niched.

To the half-dozen or more works here attributed to the St. Cecilia Master, I should now like to join the *Madonna* di S. Giorgio, and more especially to the earlier middle period of his activity. Its painting should fall relatively close to the St. Peter and the Uffizi altar-frontal. It has a noble largeness of design that in his later works is superseded by a less arbitrarily confined mass gently swelling in all directions. In this respect, indeed, the angels at Montici suggest by universal affinities the breadth of Titian.

One word only about the condition of the panel, which was originally gabled and has been cruelly cut at the sides and bottom, to fit its place in the decorative scheme of the interior, and to the eternal damage of its effect. Its first magnificence can be pictured by the way of its analogies to its great predecessors, and to the Montici *Madonna*. But it may be more directly reached through what has remained of the work itself. The central figures once soared over the steps of the wide throne in a space generously allotted the whole composition. The gold still glows in all its original glory, but the colour having been laid on very thin, a good deal of it is now gone in the flesh parts (chiefly in the Madonna's and Christ's faces and Her right hand), in the rose-coloured drapery of the Child, and over the breast of the Mother. The preparation shows at the top border of the Virgin's dress, and the rubbing discloses considerably more of the green shadow in the faces of the principals than was originally intended. To disguise this manual failure of improvement, and by a similar happiness of inspiration, a dirty wash has been smeared over the marred surface, seriously disfiguring the lower part of the Child's head and forehead. These considerations will in some measure have to qualify the confrontation of the details I single out for proof.

Admitting disparities, due to a wide gap between the periods of their painting, the lay-out of the *Madonna di S. Giorgio* is very similar to the *Madonna, Saints and Angels* at Montici. It is in this similarity that the differences become more clearly evident. Thus, although the Virgin in both is similarly seated in her throne (of which the lower part is similarly built, and the seat similarly pitched and lighted) although angels stand over her shoulders in the same position, the facture in the earlier picture is harder, the masses more sharply declared, in a flatter design, with a more explicit facial expression, than in the later panel. Here the composition swims gently inward in an atmosphere that, dematerializing the figure, affords greater depth to the space and deeper mystery to the sentiment.

Within such disparities, the heads of the two Virgins [PLATES II, B, and III, C] will be found to be constructed on radically the same plan, and their thought moves in the same psychological region. Less classically heroic in type than the S. Giorgio *Madonna,* the Montici Virgin's features are of a pinched refinement. The eyes are smaller, but the enclosing lids describe similar curves, and the parts around it are similarly modulated in light and shade. The same fold adds an analogous meaning in both. Both noses have the same flat ridge, and while the point is broader in ours, the nasal wings betray the same sensibility. The shadow below the mouth is cut horizontally at the chin, and the oval of the face is determined by the same shadow. The Madonna's mantle is in both pictures draped in the same way. Thus, partly festooned over the knees, partly descending in a diagonal between them, it falls in a double fold over the right arm and breaks into the same depression at the bent elbow, forming a V with the groove that runs up to the shoulder. It discloses the same part of the rose dress which, made of the same stuff, repeats its fall and break, discreetly uncovering the tip of the shoe.

The Child at S. Giorgio [PLATE II, A] is Roman and magisterial, but the square mould of the head is identical with that at Montici. Grown grave and ominous, the angels



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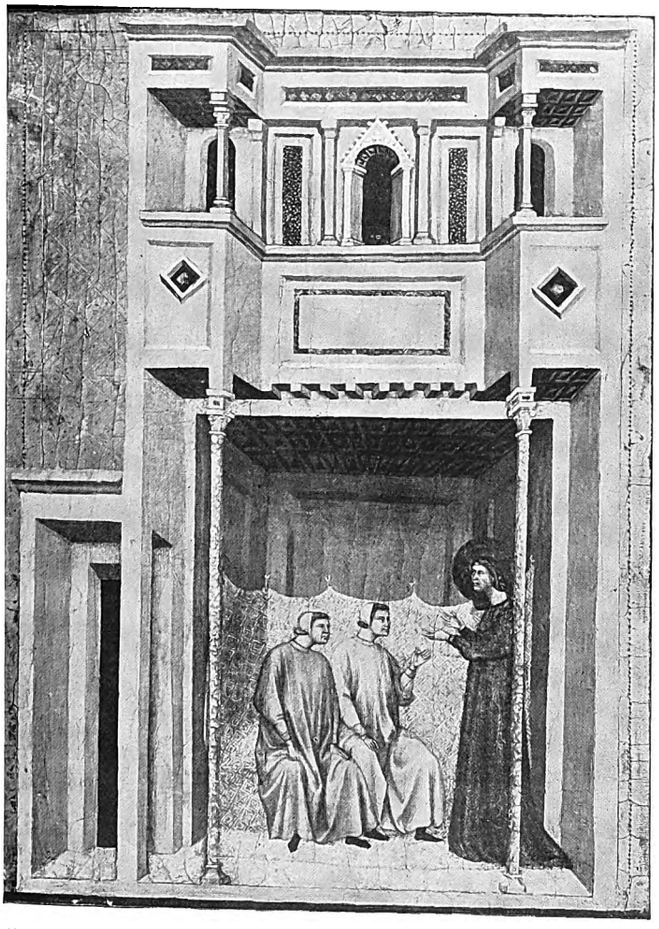
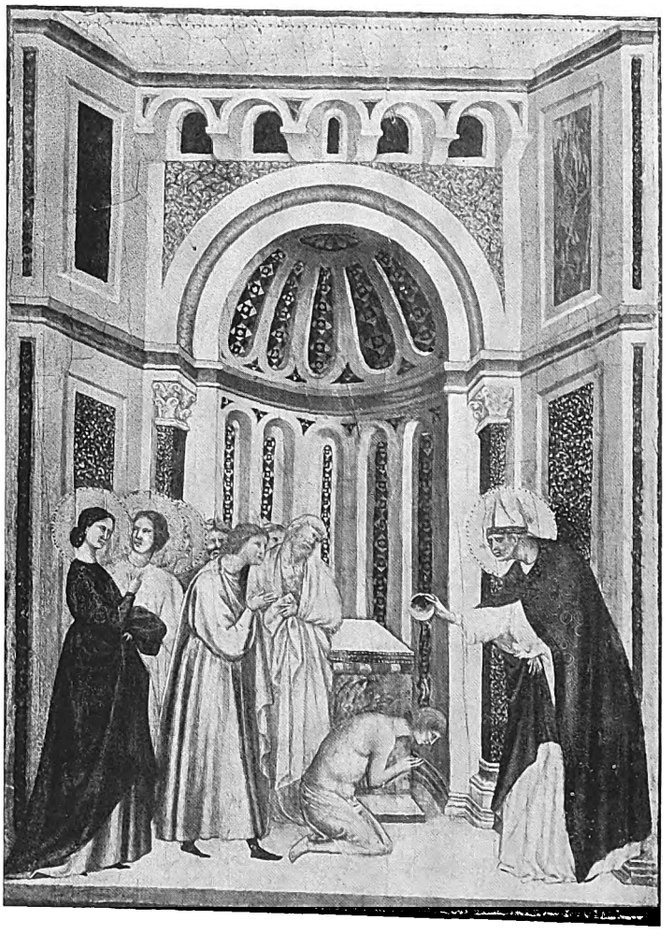
*A—St. Cecilia and Scenes from her Life,* by the St. Cecilia Master. (Uffizi, Florence)

*B*—





—*C*

*B, C*—Details of the Altarpiece shown above

Plate IV. A great *Madonna* by the St. Cecilia Master

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*A*—Detail of the Altar-frontal shown on PLATE V, B

*B*—*Sta. Margherita and Scenes from her Life,* by the St. Cecilia Master. (Sta. Margherita a Montici)

*C, D*—Details from the Altarpiece shown on PLATE I

Plate V. A great *Madonna* by the St. Cecilia Master

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at Sta. Margherita [PLATES III, D; II C and D] wear their flat stoles in the same way as in S. Giorgio.

But there are a number of revelatory correspondencies—I isolate them because of easy demonstrability—between our panel and other works of the Cecilia Master, which at the same time lead us into the intimacies of his style, and which will appear in the following confrontations:

*In the S. Giorgio Panel compare—*

Left hand of Virgin [PLATE II, A], with left hand of *St. Cecilia Enthroned* and (Uffizi) [PLATE IV, A], with the Angel's hands in the *Madonna* at Montici [PLATE III, D].

Angel left [PLATE V, C], with Valerian in the scene of *Valerian and St. Cecilia;* with Cecilia in the *Baptism of her Brother-in-Law* [PLATE IV, C]; with Cecilia in *Preaching;* with Cecilia in *Cecilia before the Emperor,* in the Uffizi altar-frontal.

Angel right [PLATE V, D], with Cecilia in *Cecilia's Conversion of Valerian* in the Uffizi altar-frontal [PLATE IV, B], with the heads (right) in the *Resuscitation of a Woman* in the upper Church in Assisi. (In all these the small nose, the dainty nasal wings markedly outlined, the eye with the crease under it, are decisive.)

Hair of Angels [PLATE V, C AND D], with hair of angel over Valerian in *Cecilia and Valerian* in the Uffizi altar-frontal, with the hair of the woman in the *Resuscitation Scene* in Assisi [PLATE III, B].

The fretted and interlaced ornament in drapery back of Virgin [PLATE I] with patterned floor and background of *St. Peter, St. Simone* [PLATE III, A]; dress of *St. Margaret* at Montici [PLATE V, B].

Cushion with losenged figure diaper [PLATE I AND II, A], with same cushion in *St. Cecilia Enthroned* [PLATE IV, A]; with the hanging drapery in the *Conversion of Valerian* [PLATE IV, B]; in the Uffizi.

Rose drapery in Virgin's dress with drapery of *St. Cecilia* (in the Uffizi); dress of *Madonna* at Montici.

By the St. Cecilia Master then, our panel, nevertheless, in many respects stands apart from the bulk of his work. And by just so much it extends our notion of him. Besides adding new characters to those already evident in the former admissible attributions, its differentia enable one more easily to accord the S. Giorgio panel its proper place within the evolution of its author. Harder, starker, directer, and more elementary in its suggestions than the late Montici panels, it joins itself to his earlier works also by its betrayals of Roman influence already present in the *S. Pietro* of 1307.

Its most evident traits at the very outset commit it to the Roman rather than to the Florentine tradition. And to the very rare student that has grubbed among the twisted and mazy difficulties of this period, this will not seem strange. He will only have to remember that the St. Cecilia Master participated in the decoration of the Upper Church begun by Roman painters, and that in Florence itself there are romanizing remains in the Velluti Chapel and in the Ex-Refectory at S. Croce to give some colour of truth to Vasari's testimony that Cavallini painted there. In fact, it is the Cavallinesque Roman idiom specifically that our picture most clearly betrays, and most conveniently in the resemblance between the mould, the eye, the smile of our Virgin [PLATE II, B], and Cavallini's young apostle right of the St. Bartholomew in the Convent of St. Cecilia in Rome [PLATE II, C]; in the similarity of the roundness of the eye, the groove under it, its method of foreshortening, the wave, weight, consistency and lighting of the hair in the S. Giorgio picture, and the corresponding features in any of the younger company on either side of the Redeemer in Cavallini's fresco [PLATE II, D]. These few, but undeniable analogies, are revelations of an essential relation between Cavallini and the St. Cecilia Master, and help to establish the otherwise likely sequence in the early evolution of our master, making Florence the scene of his Roman formation. He would sometime thereafter have been called to Assisi to assist in the painting of the St. Francis cycle.

The paintings here assembled around the St. Cecilia altarpiece define a personality of independent and original character, of power controlled by a deep, absorbing purpose. Adolfo Venturi (Storia, etc., 1907, V, 290) by a lucky reading of the tradition that he painted in Assisi (Vasari, Ed. cit., I, 507) identifies this master with Buffalmacco. Sirén (THE BURLINGTON MAGAZINE, 1920, 11) has attempted to substantiate Venturi's hypothesis, by establishing a stylistic ground for it, in certain general affinities between the St. Cecilia Master and the ruined frescoes at the Badia a Settimo (dated 1315), which Ghiberti (ed. Schlosser, I, 39), and Vasari (I, 505) attribute to Buffalmacco. And the little that is left at Settimo superficially flatters such a view. To reject it entirely would be fatuous. Let us consider the hypothesis for a moment.

Taken together the acceptable works of the St. Cecilia Master, first of all, furnish a visible, concrete and confirming correspondence to Buffalmacco's early reputation. This doubtless, and especially in Ghiberti's case, rested on a direct experience of this master's works, and if he calls the Giottesque S. Giorgio *Virgin* a Giotto, his knowledge of Buffalmacco was still, in all likelihood, authentic enough to have secured him from admitting the works of other masters among those of the painter he admired with such personal warmth. Ghiberti's statements that Buffalmacco was "an artist by nature, and his works cost him little effort"; that "when he put his heart into his works, he surpassed all other painters"; that "his colour was most vivid," and that "he had attained a perfect knowledge of all the branches of his craft" (Ghiberti, ed. Schlosser I, 38, 39) are, in the light of what we otherwise know of Ghiberti, abbreviated reports of definitely individualized æsthetic events. Even when his



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enthusiasm seems to exceed his discrimination, and he breaks out in what might appear a perfunctory ovation of superlatives, " fece moltissimi lavori," " excellentissimo mæstro," " prontissimo neel'arte," " dottissimo in tutta, l'arte," " gentilissimo mæstro," we feel sure he speaks from experience which could not have been given under the circumstances—of brevity, in the first place—more descriptive expression. And this is not an isolated eulogy.

If Sacchetti's (Novelle 161 and 169) views of Buffalmacco followed in time the so highly respected ones of Ghiberti, we might suspect the usual parrot-like reiteration; but the former, preceding Ghiberti by half a century, speaks of Buffalmacco as " grandissimo mæstro " and " dipintore in superlativo grado "—praise we should expect applied with caution to a contemporary of Giotto. Vasari, whose estimate is a little sobered by remoteness of period, himself takes his cue from the earlier critics, and gives authority to his pronouncements on Buffalmacco by reminding us that his paintings were " cose in quell'età sempre lodate."[1]

The little that can be gathered from documents confirms the tenor of all these opinions; and Buffalmacco remains for us, by the sum of literary evidence, the most significant figure, beside the supreme Giotto, in his time.

But of all the works attributed to him from the beginning, the superb effaced frescoes at Badia a Settimo, which have Ghiberti's sanction, are all that is left for us to judge him by. Never yet properly published, and but once in Sirén's discussions accompanied by barely adequate ilustrations (THE BURLINGTON MAGAZINE, 1920, 176-184), one is astonished by their mastery. We gather something of the original character of the compositions from the barest traces of pigment and the original underdrawing on some of the stucco. But the two ceilings, having escaped the damage of the walls, bring one at once, and unequivocally, into the presence of a supreme achievement. Their condition allows the sense to get at them only after patient effort, but from the first one is impressed by what, after all, distinguishes the greatest Florentine painting from that of other schools, the redemption of matter through mental passion. If in the divinely reckless Giotto this duality is magnificently overcome, the conflict between these two components here renders the figures more interesting, and they justify themselves in our attention more readily. With all the austerity of Maso, the content seems more deeply implicit and the statement more incisive. There is greater tension in the drawing and chiaroscuro, by which it distinguishes itself from the deliberately loose line of the Giotteschi, and there are psychological suggestions of conscious pride, of dignity, on which the Giotteschi, properly speaking, never insisted. I make the only statement possible under the circumstances—namely, that these frescoes approximate more closely the panels of the St. Cecilia Master than the works of any of the other contemporaries of Giotto known to us. And this resemblance does no more than drag the Badia a Settimo frescoes into the ambient of the St. Cecilia Master. The clearest obstacle to complete identification is in the divergences of these frescoes from the four scenes at Assisi.

Unhappily frescoes are more perishable than panels, and it is easy to see how the others with which Buffalmacco has been credited, have disappeared. The panels of the period have, at all events, survived in a much more representative number. Allowing, then, on general principles, that time has wrought its destruction indiscriminately on the works of all the painters of the period, the more numerous instances of survival of panels by the St. Cecilia Master would tend to prove a more richly productive genius. His panels undoubtedly define a more richly varied one than any other of the anonymi known to us in Florence around 1300. That it is less limited than any of the several hands distinguishable in the lower church at Assisi, that its works affirm a smaller dependence on Giotto himself, alone endow a figure of a period that belongs so largely to Giotto, with a unique distinction. But where is there another, among the painters of the day, whose works show the awe of the St. Peter and the profound mystery of the *St. Margaret* altar-frontal; or again, the austere exaltation of the Saint in the latter, and the benignity of the S. Giorgio Virgin? And all of it instinct with the firmness, grace, accomplishment and spiritual maturity of a great master.

But whether Buffalmacco or not, the St. Cecilia Master lays a claim in even the small sum of his surviving works, to a position beside Giotto's as a great inspiring force. He expresses a distinct tendency in the Florentine genius, and as essential to it as the opposed tendency of Giotto. He represents the free, the exquisite, the decorative component in that genius as distinguished from the determined intellectualism and architectural monumentality of the more typical Florentine, and approximates Uccello rather than Masaccio, Angelico rather than Castagno, Leonardo rather than Michelangelo.

[1] Vasari's views of Buffalmacco, when not derived from tradition or hearsay, rest loosely on paintings of various periods and authorship, and are accordingly of small reliability. Vasari's attribution of the frescoes of the Giuocchi e Bastari Chapel to Buffalmacco, published as such by Peleo Bacci (Bollettino etc., 1911, 1-27) following their recovery from whitewash, has been satisfactorily proved wrong by Sirén (" Giotto and some of his Followers," 1917), who properly ascribes them to Nardo's workshop.



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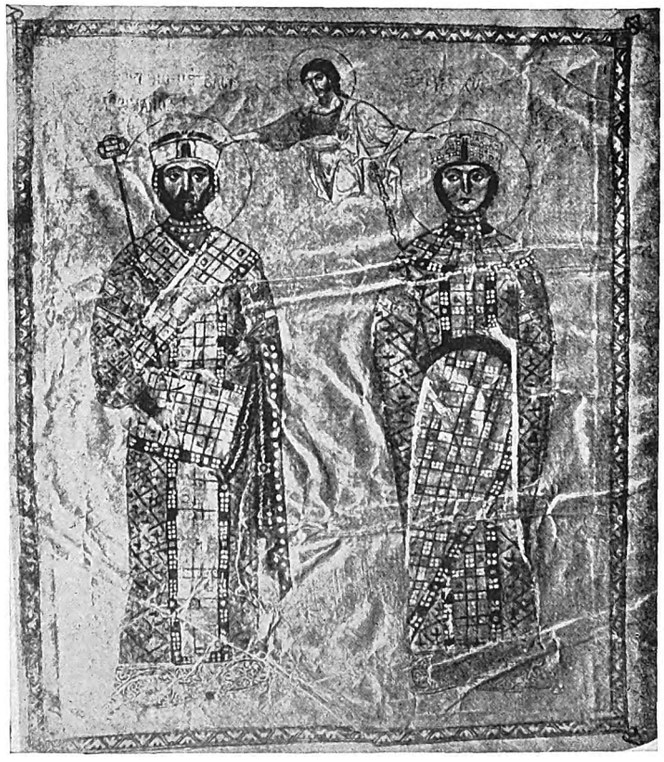
*A—The Virgin;* circular medallion in porphyry. Diameter, 17 cm. Byzantine, 1078-1081. (Victoria and Albert Museum)

*B*—Engraving of the porphyry relief shown above, published by Chiflet in 1661



*C—The Emperor Nicephorus Botaniates and the Empress Maria.* From the Homilies of St. John Chrysostom. (Bibliothèque Nationale, Paris)

Shorter Notices: A Byzantine porphyry Disc for South Kensington

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# SHORTER NOTICES

A BYZANTINE DISC FOR SOUTH KENSINGTON.—The dating of works of Byzantine art has always presented a singularly difficult problem; apart from coins and seals, or manuscripts which can be associated with identifiable persons, few objects can be assigned with confidence to any closely defined period.

Sculpture, which, in the post-Iconoclastic period is almost wholly represented by carved ivories, is in an especially problematical position, and the Victoria and Albert Museum is fortunate in having been able to acquire from the Abbey of Heiligenkreuz in Austria an exceptionally beautiful circular medallion in porphyry [PLATE A] which can with certainty be dated between the years 1078 and 1081.[1] On the one side the half-length figure of the Virgin is represented in prayer, full-face, her hands raised, palm outwards, across her breast. Round the edge is a Greek inscription invoking the aid of the Mother of God for Nicephorus Botaniates

†ΘΗσοκ (Ε ΒΟ)ΗΘΕΙ ΝΙΚΗΦΟΡΩ
ΦΙΛΟΧΡΙCΤΩ ΔΕCΠΟΤΗ ΤΩ
ΒΟΤΑΝΕΙΑΤΗ;

on the back is the rough outline of another head (of Our Lady?) and the letter M. The porphyry has been mounted in a plain wood frame, on the back of which is a parchment label with a slightly inaccurate version of the inscription written in an eighteenth century hand. The reign of the Emperor Nicephorus Botaniates was short, only lasting from 1078-1081, and the carving must have been done within this period. The relief, which is well known to serious students of Byzantine art, and has been frequently published though always with very inadequate reproductions, is usually cited as the only known dated Byzantine cameo; this description is somewhat misleading, as the work belongs essentially to sculpture rather than to gem cutting. The material, too, is not jasper, as usually described, but the rare green porphyry from the Marathonisi quarries near Sparta. The medallion has been broken across the middle, and several of the letters of the inscription are now missing, but the restoration of these presents no difficulties, as the carving, including the inscription, was intact (in a narrow metal frame) when an engraving of it was published by Chiflet[2] in 1661 [PLATE B]. Nothing is known of its early history, and the description by Chiflet is apparently the first mention of the carving. According to this writer, the relief was at Lyons in the seventeenth century in the possession of Gaspard de Monconys, Seigneur de Liergues, who had a celebrated cabinet of medals, paintings and books. The collection was sold by his heirs to a local doctor in 1700, and later became the property of the town of Lyons.[3] Round about 1661 Monconys was in treaty for the sale of the relief to the Archduke Leopold-William of Austria; the intermediary, however, died, and the relief disappeared in the course of the transaction. It is possible that it was bought by the traveller Balthazar de Monconys on one of his voyages, during which he is known to have acquired objects for his brother's collection, or it is as least as likely that it reached France as part of the spoil taken by the Crusaders after the sack of Constantinople in 1204. The medallion seems to have disappeared from view until two hundred years later, when, in 1861, Essenwein noted a relief of the Virgin (in a material which he describes as serpentine) in the Monastery of Heiligenkreuz.[4] Essenwein did not apparently know anything of its earlier "Monconys" provenance, though his figure, which shows the relief in its present fractured condition, leaves no doubt as to its identity. This identification was, however, made independently forty years later by M. Durand and M. de Mely,[5] though, curiously enough, de Mely and subsequent writers describe the relief as being in the Schatzkammer at Vienna,[6] where it has never been.

This representation of the Virgin as "orans" with her arms in front of her breast, though it does not occur so frequently as either the form with her arms raised or with the Child Christ in a medallion on her breast, is found on coins, seals and medallions. A seal of Theodore, Bishop of Patra, ascribed by Schlumberger to the eleventh-twelfth century,[7] shows an almost identical composition with the same plump rounded forms and little cape-like fold on the left shoulder. A similar representation, full-length, also appears on three, probably contemporary, mosaics, all of which are in or near Venice, two in St. Mark's,[8] and one in the

[1] A1-1927. Diameter 6¾ in.

[2] Ioanne Chifletio, Canonico Tornacensi. *Vetus Imago Sanctissimæ Deiparæ in Jaspide Viridi . . . inscripta Nicephoro Botaniatæ, Græcorum Imperatori.* 1661.

[3] Bonnaffé, *Dictionaire des Amateurs Français aux 17me siècle*, 1884, p. 187.

[4] *Mittheilungen der Kaiserl. Konigl. Central-Commission zur erforschung und erhaltung der Baudenkmale*, VI (1861), p. 134.

[5] *Mon. et Mem., Fondation Piot*, VI (1899-01), pp. 195 ff.

[6] Schlumberger, *L'Epopée Byzantin à la fin du dixième siècle*, III (1905), p. 593. Diehl, *Manuel d'art Byzantin*, 1910, p. 629. Dalton, *Byzantine Art*, 1911, p. 640. The most recent description of the relief is in *Die Denkmale des Stiftes Heiligenkreuz*, 1926, by Dr. Dagobert Frey.

[7] Sceaux Byzantins inédits, in *Mélanges d'Archéologie Byzantine*, 1895, p. 234. Illustrated in Likhachev, *Italo-Grecheskoi Ikonopisi*, 1911, p. 56. (In Russian.)

[8] Likhachev, *op. cit.*, p. 55.



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Cathedral at Murano,[9] and it appears not unlikely that the type is derived from some highly venerated icon, which may possibly have had an association with Venice, though too much stress cannot be laid on this connexion as the seal of Theodore is said to have come from Syria. With relation to subjects found on coins, and for our purpose seals fall into the same category, it has been well said in a recent book on Byzantine art, " one is always safe in assuming that iconographic conceptions do not appear for the first time on coins; e.g., that if coins of a given period show a new type of Our Lady, larger monuments illustrating it more amply had been produced earlier.[10]

Singularly little is known of the Emperor Nicephorus Botaniates; he seems to have held a position of importance in the Army in Asia Minor before he seized the throne in 1078, and his short reign shows no very marked characteristics. The Emperor was elderly, and apparently his downfall was due to sheer incompetence and inertia. On one point, however, he seems to have shown considerable firmness, when, for his third wife, instead of a politically suitable widowed Empress, he chose, in face of considerable opposition, to marry the wife of his predecessor, Michael VII, who was still alive, though in a monastery. The Empress Maria was young, and according to the picturesque description of Anna Comnena, " neither Apelles nor Phidias produced anything as beautiful." Nicephorus was also a patron of the arts; besides the porphyry relief, we owe to him an extremely fine illuminated manuscript of the Homilies of St. John Chrysostom in the Bibliothèque Nationale (M.S. Coislin, 79), which contains four portraits of the Emperor, one of which [PLATE C] represents him standing with the seductive Empress. It seems, too, not at all unlikely that the celebrated ivory reliquary at Cortona, with an inscription relating to an Emperor Nicephorus, should be assigned to him rather than to Nicephorus Phocas (963-69). Lovers of the arts have good reason to be grateful to Nicephorus Botaniates, who, whatever he may have been as an Emperor, inspired so supremely beautiful a work of Byzantine art as this medallion, which has now fortunately found a permanent home in one of our national museums.

M. H. LONGHURST

A PRIMITIVE *CRUCIFIXION*.—On December, 14, 1926, there was sold by auction by Messrs. Math. Lempertz, at Cologne, a picture of *The Crucifixion*, here shown in monochrome, but reproduced in colour in the sale catalogue as the work of a Cologne master of *c.* 1370. It had been recently discovered in Westphalia by a collector. Slightly damaged but unrestored, and measuring 5 ft. 6 ins. by 3 ft. 7 ins., its obvious importance attracted a large number of dealers and collectors to the sale. Before putting it up, the auctioneer announced that its export from Germany was likely to be prevented by the Minister directing these matters. This prospect did not deter the representative of an English University Museum from bidding up to a sum that, with the auctioneer's added commission of 15 per cent., exceeded £5,000; but the picture fell to Messrs. Rosenbaum, of Frankfort, for an aggregate of £5,462. It now belongs to Mr. Robert von Hirsch of that city.

It is well known that Cologne looked westward for artistic inspiration during the fourteenth century, and in some of the unquestioned paintings of the Cologne school of a rather later date it is possible to find details that indicate a relationship to or a derivation from this *Crucifixion*. Nevertheless it seems to me that we have here not a product of Cologne, but a very notable addition to the little group of Parisian primitives that are assignable to the middle quarters of the fourteenth century.

At that time the leading book-illustrator in Paris was Jean Pucelle, and although no picture can now be cited to as his handiwork, it is highly probable that, like Jean Foucquet, his great equivalent in the following century, he also painted on a larger scale. He was employed by many royal and noble patrons of his day. Among the numerous works of his atelier are the exquisite little " Heures de Pucelle," described and reproduced by Léopold Delisle for Baron Maurice de Rothschild, in 1910; the Bible of Robert de Billyag (dated 1327), and the Belleville Breviary at the Bibliothèque Nationale; the Hours of Joan II, Queen of Navarre, reproduced by Mr. Yates Thompson for the Roxburghe Club in 1899; the Breviary of Queen Joan of Evreux at Chantilly; and the Miracles of Our Lady, formerly at Soissons. A miniature in the last-named volume shows a lofty tower distinctly reminiscent of that of the Palazzo Vecchio of Florence. From this it is clear that Pucelle visited Italy, a fact which might also be suspected from some of his other compositions, especially those representing the Annunciation and the Entombment. No work of his appears to be later than 1355.

It is not suggested that the *Crucifixion* now Mr. von Hirsch's was Jean Pucelle's actual handiwork. Although I believe it to have come from his atelier, in which he was associated with several colleagues of varying merit, it lacks the distinction, charm, movement, perfect drawing, and knowledge of anatomy which

[9] Pierce and Tyler, *Byzantine Art*, 1926, Pl. 82.
[10] Pierce and Tyler, *op. cit.*, p. 8.



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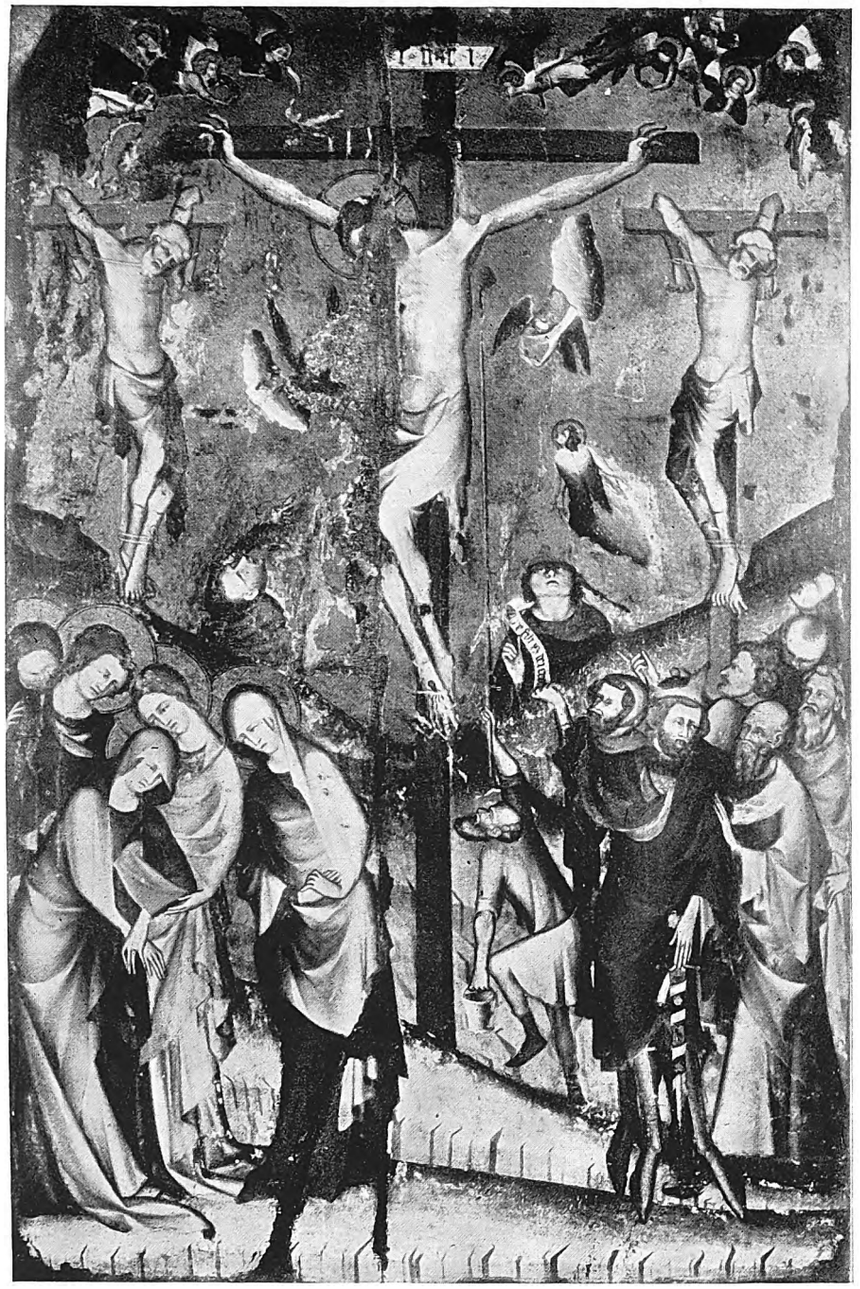

—B

—C

*A—Crucifixion,* here attributed to the French School of the fourteenth century. Panel, 1.69 by 1.11 m. (Mr. Robert von Hirsch, Frankfurt a.M.)

*B—Crucifixion,* from the " Heures de Jean Pucelle." Actual size. *C—Vision of the Shepherds,* from the " Hours of Jeon II, Queen of Navarre." Actual size



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entitle him to rank with the great inventive artists. It is nevertheless a very fine work of the middle of the fourteenth century.

The *Crucifixion* [PLATE B] reproduced full scale from the " Heures de Pucelle " shows what that master was capable of. This little volume is full of designs of an astonishing freshness and gaiety. Pucelle became a specialist in the little angels that had taken his fancy in pictures by Giotto. We may see one on the right of the central figure in this miniature *Crucifixion* that is almost exactly repeated in the von Hirsch picture. Some other details will be found to correspond (cf. especially the crucified thieves), although the lower part of the composition is different. In the picture the most original and noticeable features are the two figures cut off by the hill and the four experiments in foreshortening. A miniature by Pucelle from the " Hours of Joan II of Navarre " [PLATE C] is reproduced to show two shepherds similarly cut off. Examples of abrupt foreshortening, though not identical, may be seen in Plates 31, 36, 59, 67 of the reproduction of the " Heures de Pucelle."

It has been shown that Florence set its mark on Pucelle, and that the Parisian school of which Pucelle was the leader influenced Cologne, though the characteristic French grace and elegance were never attained by the painters of the Rhine. It is to one of these, and not to any Frenchman, that the *Trinity*, No. 3662 in our National Gallery, must be assigned.

SYDNEY C. COCKERELL

SIR WHITWORTH WALLIS (1855-1927). —It is with much regret that we record the death of this distinguished provincial museum director. The cessation of Sir Whitworth's long activity within and without Birmingham will leave a gap in many spheres, but his work in building up his gallery, his publications on the pre-Raphaelites, David Cox and others remain as a lasting memorial of him.

## ART IN AMERICA: TWO PAINTINGS FOR THE BOSTON MUSEUM

At a time when comparatively few Italian paintings of the High Renaissance are coming to America, the acquisition of a Tintoretto by the Museum of Fine Arts in Boston is one of considerable importance. The picture is comparatively unknown and unpublished. The scene represented is the *Adoration of the Magi;* the size about 9 ft. 6 ins. by 5 ft. The cool silver and grey-green tones relieved by a rich, subdued rose colour, and here and there sparkling accents, together with the largeness of conception of the whole design, are so characteristic of Tintoretto that one would like to see what the X-ray would reveal at the extreme right of the picture. It is possible that beneath certain restorations a Madonna and Child Christ as fine in feeling as the rest of the painting might come to light. The lower part of the Madonna's figure, the delicately pointed foot, and the rabbits nearby, are in every respect worthy of the master.

Another painting, purchased within the month by the Boston Museum, is *The Carriages at the Races* (35 cm. by 54 cm.), by Edgar Degas, which has been for many years in the collection of the Durand-Ruel family in Paris. It is said to have been shown in the first (1874) exhibition of Impressionist painting. In the immediate foreground is a carriage drawn by two glistening horses. In the rear seat of the carriage a woman, shaded by a parasol, holds a sleeping child in her lap. The colours suggest a Persian miniature—red-orange, grey-green, pale lavender, with strong notes of black and brown.

The Boston Museum has had for some time a painting by Degas, *The Race Horses,* which is so similar in colour, size and quality, as well as in subject matter to *The Carriages at the Races* that the two will form an interesting pair.

In the *Ballet Rehearsal* in the Louvre, Degas suggested space behind the surface of the picture by means of line—the line of the curving stage. Here he is a true Impressionist, and achieves a sense of space by showing us the changed appearance of things as they recede into the distance. His horses and jockeys grow gradually smaller as they recede from the eye. Contrasting light and dark values in the nearer objects are brought towards middle values in the distance, and strong hues lose their brilliance, becoming greyer and greyer as they vanish into the background.

ELLA S. SIPLE

## ART IN FRANCE: ACQUISITIONS BY THE LOUVRE

The national collections have just been enriched by the acquisition of a *Self-Portrait* by Monet and a new series of Corots. The Monet portrait was offered to the Louvre by M. Clémenceau on the express condition that it should be placed at once in the Salle des Etats, which contains various masterpieces of the nineteenth century, notably *l'Odalisque, le Bain Turc,* and the *Portrait de Mme Rivière,* by Ingres, the *Massacres de Scio* and the *Femmes d'Alger* by Delacroix, Corot's *Dame à la Perle,* and Manet's *Olympia.* This request was acceded to, and the " ten year rule " waived, with the result that the *Portrait de Monet* will henceforth be on view in the Salle des Etats. We cannot approve of such a decision. Inclined though one is to applaud any such act of homage to a great modern painter, it should be remembered that the Monet is only a rapid sketch, in no way typical of the style of the painter of the *Nymphéas,* and unworthy of comparison with the majority of pictures in the Salle des Etats, and that Monet is not the only great French painter who has died recently. Why favour an artist who, though a genius, is not superior to Degas or Renoir? But



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Degas's *Portrait de Famille* and Renoir's *Baigneuses* are still on probation at the Luxemburg. We have not forgotten that Renoir's sons offered one of the most important of their father's works to the State, on the same conditions, and that, in view of the brusque refusal they received, they almost withdrew their gift. Nor have we forgotten that though Cézanne died in 1906, no canvas by this painter decorates the walls of the Salle des Etats.

The majority of the Corots just acquired were bequeathed by Louis Robert, a magistrate in Nantes. Corot there paid him long and frequent visits, painted the portraits of his children, and carried out several landscapes of the surrounding country. He also decorated his friend's bathroom with five panels of views of the Gulf of Genoa, of Naples, Rome and Venice. The bequest includes these panels, which have been cut out and reunited in the Louvre, two small portraits of Louis and Maurice Robert as children, primitive in style, *Florence vue des Jardins Boboli* (painted in 1834), an architectural study, the *Château de Rosny,* reminiscent of the primitive Corot of the *Factory* in the J. E. Blanche Collection and an impressionistic view of the *Village de Rosny.*

The children of Madame Lemarinier, née Charmoy, the painter's grand niece, have presented two Corot portraits. One is of Mademoiselle Charmoy as a child, and is somewhat similar to the portraits of the Robert children; the other represents Mdlle. Sennegon in a white dress. This charming portrait, which might be described as Ingresque, although the drawing is less severe than that of the painter of *The Odalisque,* bears the imprint of the taste and the spirit of the time, and gives no impression of the artist having gone out of his way to be original.

The *Famille Dubourg,* by Fantin-Latour, the gift of his widow, the *Colin Maillard,* a composition full of Fragonard-like figures, the *Seapiece* by Bonington, two landscapes by Gaspard Duguet, a delightful sketch of the *Sacre,* by David, and an *Adoration des Bergers* by Du Mesnil de la Tour have all just come to the Louvre. Du Mesnil de la Tour's work was for long given to the brothers Le Nain, though the chiaroscuro of the rustics grouped round the divine Child suggest rather Valentin, the French pupil of Caravaggio.

WALDEMAR GEORGE

# LETTER

## " ELEPHANTS OR MACAWS?"

SIR,—In *The Times* of January 14, Professor Elliot Smith hailed as " a new discovery " some resurrected drawings made about ninety years ago in the Maya " Palace " at Palenque (Mexico). They purport to record a wall decoration and four stucco bas-reliefs, and in two of them unmistakable elephant heads appear. The presence of the elephant in Maya art has long since been propounded by Professor Elliot Smith to support his theory that all civilization originated in Egypt. He has advanced it as a test case; for probably the mastodon and man never were coeval in America, and therefore Maya knowledge of the elephant would prove pre-Columbian contact between the Old World and the New. Thus the supposed autochthony of ancient American culture, which is a formidable obstacle to acceptance of his theories, would be no longer tenable.

My lot was to review at length in THE BURLINGTON MAGAZINE of December, 1924, Professor Elliot Smith's *Elephants and Ethnologists.* In this persuasive book he sought with great ingenuity to show that an elephant (and, moreover, an Indian elephant) had been portrayed by Maya hands in a stone carving at Copan known as Stela B. He accused of almost wilful blindness the "ethnologists" who saw no elephant there, but preferred to recognize a macaw, tapir, tortoise, or cephalopod. The conclusion come to was that he had failed to sustain his thesis.

In *The Times* article the fascinating theory of the elephant motive having migrated from India, through Cambodia, and across the Pacific to Central America appears again; but not a word is said of Stela B. Instead, Professor Elliot Smith now puts his trust in the reliability of these drawings, though he justly notes that the accuracy of the artist, M. F. de Waldeck, has been questioned. One assumes that Professor Elliot Smith has exhausted all means of checking the drawings as to their truthfulness, though he does not say so. On this point I will but quote the opinion of the commission appointed in 1860 by the French Government, that the drawings had the defect of " a somewhat too decided *penchant aux restaurations.*" At any rate, they are suspect; and disbelief in the autochthony of ancient American culture seems too big an issue to be based on these drawings of disputed accuracy. I would, therefore, venture the suggestion that Professor Elliot Smith is unduly emphatic when he ends his article thus: " The definite settlement of the elephant controversy marks a revolution in ethnology."

The main purpose of this letter is to correct the erroneous statement that in China " the elephant itself was not known." The truth is that the elephant was native to the territory of ancient China on either side of the Yellow River. The clearing of forests for agricultural purposes drove it southwards, and about 500 B.C. its habitat was restricted to the Yangtse Valley and south and west of the river, where the elephant survived certainly as late as the end of the tenth century A.D. Abundant evidence exists that the elephant motive was often used in Chinese art during the first millennium B.C., and it has continued in favour ever since. Professor Elliot Smith reasonably traces a parallelism between the floral patterns of the bas-reliefs and T'ang decoration. Why does he not, therefore, attribute the alleged elephants also to China?

Perhaps the explanation is that a Chinese elephant would not so readily as an Indian provide a missing link in his chain of cultural diffusion stretching from ancient Egypt across Asia to America.

Yours faithfully,

W. PERCEVAL YETTS



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*Illustrated & Published Monthly*

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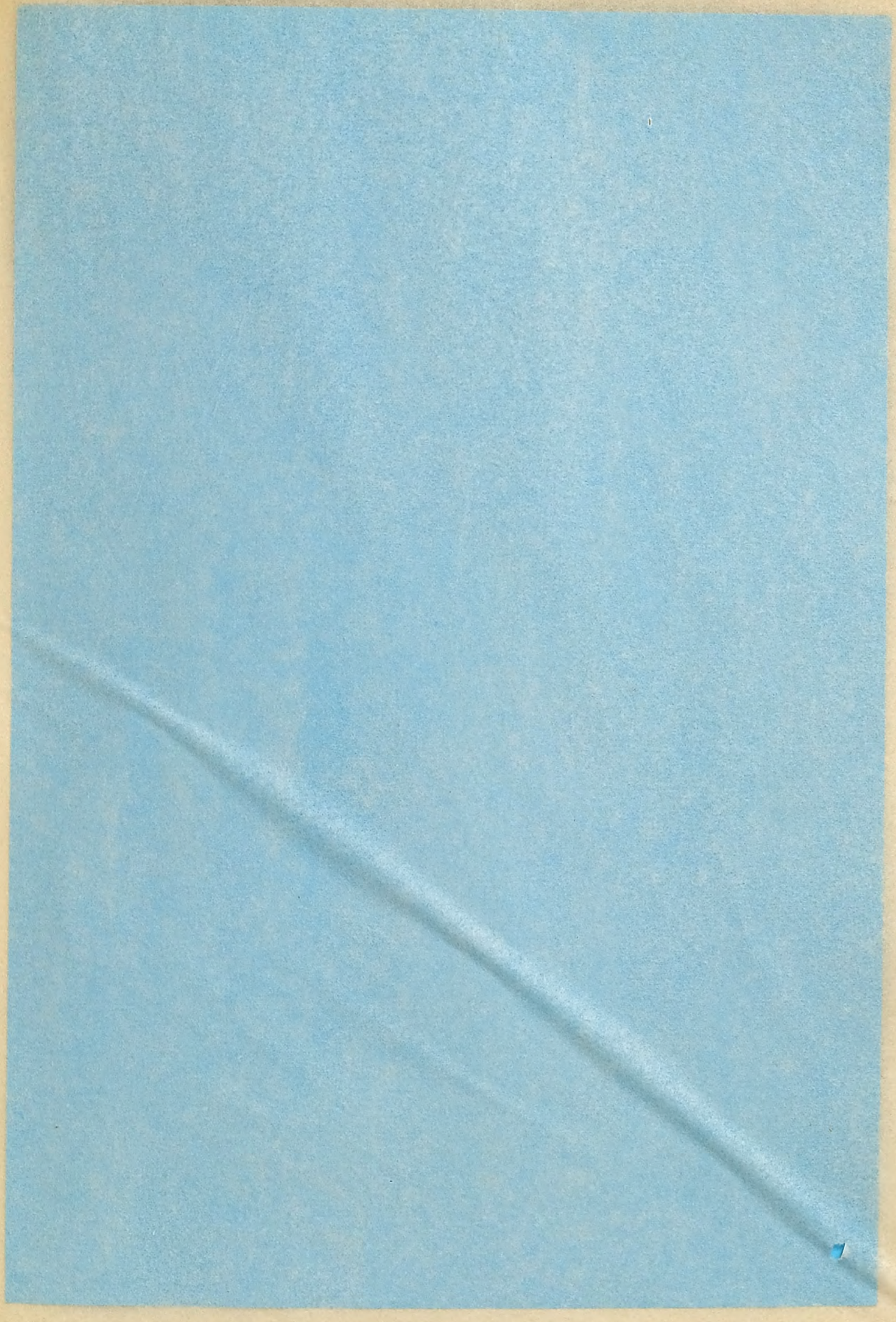

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# SOME RECENTLY DISCOVERED PAINTINGS BY AUGUST L. MAYER

## I—A RUBENS *ST. CECILIA*

THE picture reproduced on the FRONTISPIECE is one of the most interesting of recent discoveries, so far as seventeenth-century paintings are concerned. Even from the reproduction it will be sufficiently obvious to all that this newly-discovered *St. Cecilia* can only be the work of Rubens. Clearly it is closely related to the celebrated picture in the Kaiser Friedrich Museum, showing the Saint full length and life-size. The two pictures are of equally high quality and both belong to the master's last period, to the years 1639 and 1640. If one had to choose between the two works, one would probably be inclined to say that the *St. Cecilia* now published is the more highly and carefully finished, as it certainly is the more intimate of the pair; this intimacy being retained without any tendency to abandon the grand style of composition as practised and understood by Rubens.

The newly-published version came from an English private collection, and has now passed once more into private hands. Both are, of course, portraits of Helen Fourment, Rubens's second wife, and it is probable that they remained during the artist's lifetime in his house.

It may very well be that that *St. Cecilia* which was, in accordance with the wishes of Rubens, as expressed by his inventory, given by the heirs of the artist to Seigneur van Ophem as a recognition of his services in connexion with the purchase of twenty-nine pictures by the King of Spain (noch een stuck van Ste. Cecilia), was not the Berlin picture at all, as Rooses suggested, but this newly-discovered work.

The picture now before us is remarkable in more respects than one, and is in a wonderful state of preservation. The colouring has resisted the effects of time in a most unusual way, so that the modern student is enabled to study through it not only the extremely careful drawing and modelling and the peculiar liquid brushwork but, what is almost more valuable, Rubens's masterly use of glazes. The flesh tints are particularly fresh and clear, and one is able to study with great advantage that peculiarly effective use of violet in the half-shadows, so characteristic of the later work of the master.

In spite of the splendour of the colour, this is one of the few pictures that may be fairly adequately judged from a good monotone reproduction. That pathos which was so eagerly expressed by the Baroque artists, is certainly finely represented in the Berlin picture, but in the new version there is a sonority and a grandeur in forming every part of the composition, down to the wonderful characterization of the fingers and even to the movement of the leaves of the music-book.

## II—A *CRUCIFIXION* BY PEDRO SANCHEZ

The surviving Gothic paintings of Andalusian and more particularly of Sevillian origin are very few, and the acquisition for the Marlay Collection, Cambridge, of the *Calle de amargura,* signed by Juan and Diego Sanchez, is accordingly a notable event. It would appear that the *Crucifixion* here illustrated [PLATE II, A] is in certain respects connected with that work as it still more clearly is with the *Entombment of Christ,* signed by Pedro Sanchez, and now in the Budapest Museum of Fine Arts.

So closely, indeed, is the resemblance between the two figures of Christ, both in regard to type and to the manner in which the body is treated, that one is enabled with little hesitation to presume not only that both pictures are by the same hand, but that the *Crucifixion* represents the artist at a later stage in his career than does the *Entombment.* The *Crucifixion,* which I had the opportunity of seeing at the Galerie Hansen, in Lucerne, clearly must have been the upper central part of a large retable.

It exhibits the same mingling of Flemish and Italian influences as does the Budapest picture; but with this difference, that the Gothic sentiment is less in evidence in the case of the *Crucifixion* than in that of the *Entombment.* In both pictures it will be observed how closely the figures stand together, and it will also be noticed that both works exemplify a desire to reconcile a mass of naturalistic detail with a grand and monumental system of decoration. Both have also a rich and lavish use of gold and silver, not only in the armour but in the trappings of the horses, and it is just at this point that one's mind is inevitably directed once more to the group of soldiers in the picture in the Marlay Collection, Cambridge, the *Christ Carrying the Cross.*

## III—A STILL-LIFE BY ALEXANDRO DE LOARTE

Among the many still-life paintings erroneously attributed to Velazquez, it has been possible, in the course of the last few years, to distinguish the hands of members of several groups of artists, some really Spanish and some Italian. In certain cases it has even been possible to distinguish the actual author as, for instance, that of Fray Juan Sanchez Cotan, a predecessor of Velazquez. Others of an un-



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identified group were more coarsely painted than those either of Velazquez or of Cotan, though somewhat similar in composition to the work of the latter. One was recently exhibited on loan at the Prado, and now, in the "Testamentaria" of the late Duchess of Najera, a still-life of the same kind has appeared, signed and dated "Alexandro de Loarte *fcit.* 1623" [PLATE II, B].

The painter is undoubtedly the Alejandro Loarte of Cean Bermudez, described by the famous author of the "Diccionario" as a pupil of el Greco. We cannot, however, discover the influence of el Greco in the *Still-life*. Cean Bermudez tells us that in 1622 Loarte, using a Venetian colour scheme, painted *The Miracle of the Loaves and Fishes,* in the refectory of the Minimos in Toledo. He further mentions "un licenzo de caza," dated 1623, in the possession of D. Nicolas de Vargas, which is perhaps the still-life we now reproduce. Finally, he notes a picture, dated 1626, "some hens with their chickens . . . in the taste of Bassano." If we cannot regard Loarte as a great master, he is important as throwing light on the history of genre painting in Castile at the time when Velazquez left Seville for Madrid.

# WRITINGS ON CHINESE ARCHITECTURE

## BY W. PERCEVAL YETTS

ABSENCE of old buildings may seem strange in a land where an advanced civilization has flourished continuously for 3,000 years and more. The explanation is that Chinese architects have followed the practice of depending on wood for structural integrity, in much the same way that we at the present day frame buildings in iron or steel. And this explains not only the ephemeral life of Chinese buildings, but other of their features to be discussed later. Their lack of durability is testified by the fact that few now standing go back earlier than the beginning of the last dynasty—three centuries ago, and very few earlier than the Ming who established themselves on the throne in A.D. 1368. Excepted from this generalization are, of course, walls and other structures built without wood, such as the rare "beamless" buildings and certain pagodas and bridges. Thus only comparatively modern examples persist of the more ambitious architectural enterprises, and for study of the art through the long ages of its practice we must turn to documents of various kinds. Those at present known are not numerous. They are tomb monuments in the provinces of Shan-tung, Ho-nan and Ssŭ-ch'uan dating from the Later Han (A.D. 25 to 221); models in pottery dug up from burial grounds of the Han and following periods; certain paintings and sculptures of the fifth to the tenth centuries (mostly belonging to Buddhist shrines); old Japanese buildings in the Chinese style; and, lastly, native books.

Objective and written evidence available from these sources supports belief that the conservative Chinese adhered as closely to their forefathers' notions of building as to other established traditions. Again and again the national annals and local chronicles detail the scrupulous care taken to conform to old standards when a capital was rebuilt or moved to another site, or when a newly-established dynasty laid one out afresh. The many foreign rulers of China seem to have observed this ideal no less attentively than native dynasties. For instance, when about the middle of the twelfth century the Nü-chên Tartars made Peking their central capital, they copied in detail the palace of K'ai-fêng, left by the retreated Sung, which originally had been modelled on that of the T'ang dynasty at Lo-yang. They even went so far as to dismantle much of the Sung woodwork and embody it in the new buildings at Peking. Such instances indicate architectural continuity lasting for six hundred years; indeed, till a century before the rise of the Ming—in other words, up to the period from which date all but a few of the oldest wood-built buildings now standing in China. History of continuity may be traced back for eight centuries and a half beyond the T'ang to about 220 B.C. when the first Emperor of the Ch'in dynasty rebuilt his capital at Hsien-yang (Shensi) on such a vast and splendid scale that (if the historians lie not) it must have surpassed Nineveh at the height of its glory.

It is said to have extended east and west, on either side of the River Wei, for a hardly believable distance, and north and south of it for many miles.[1] The richest families throughout the empire, to the number of 120,000, were

[1] Details of these architectural enterprises are given by Tschepe, *Histoire du Royaume de Ts'in,* (Shanghai, 1909) pp. 291-298. I quote above some of his figures with reservation. He appears to have combined particulars taken from original texts and from later commentaries without distinguishing between them. For instance, he cites 800 *li* as the distance which the city extended east and west on either side of the Wei. At the lowest estimate this is equivalent to 280 miles. As the Rev. A. C. Moule has kindly pointed out to me, this "800 *li*" is doubtless derived from the commentary (dated A.D. 736) to *Shih chi.* The historian Ssŭ-ma Ch'ien himself does not mention the figure. *v.* Chavannes, *Mém. hist.,* II (Paris, 1897), pp. 137-8.



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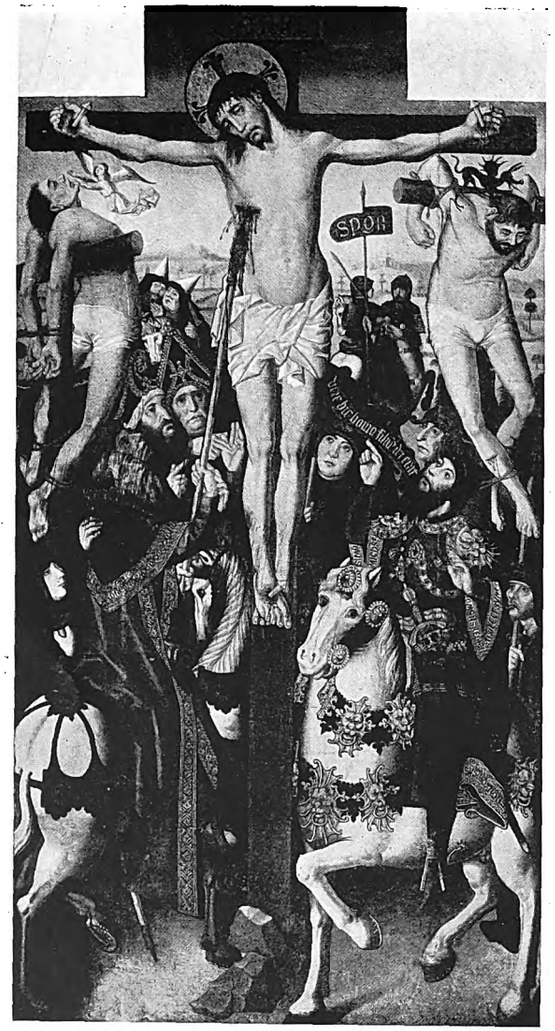
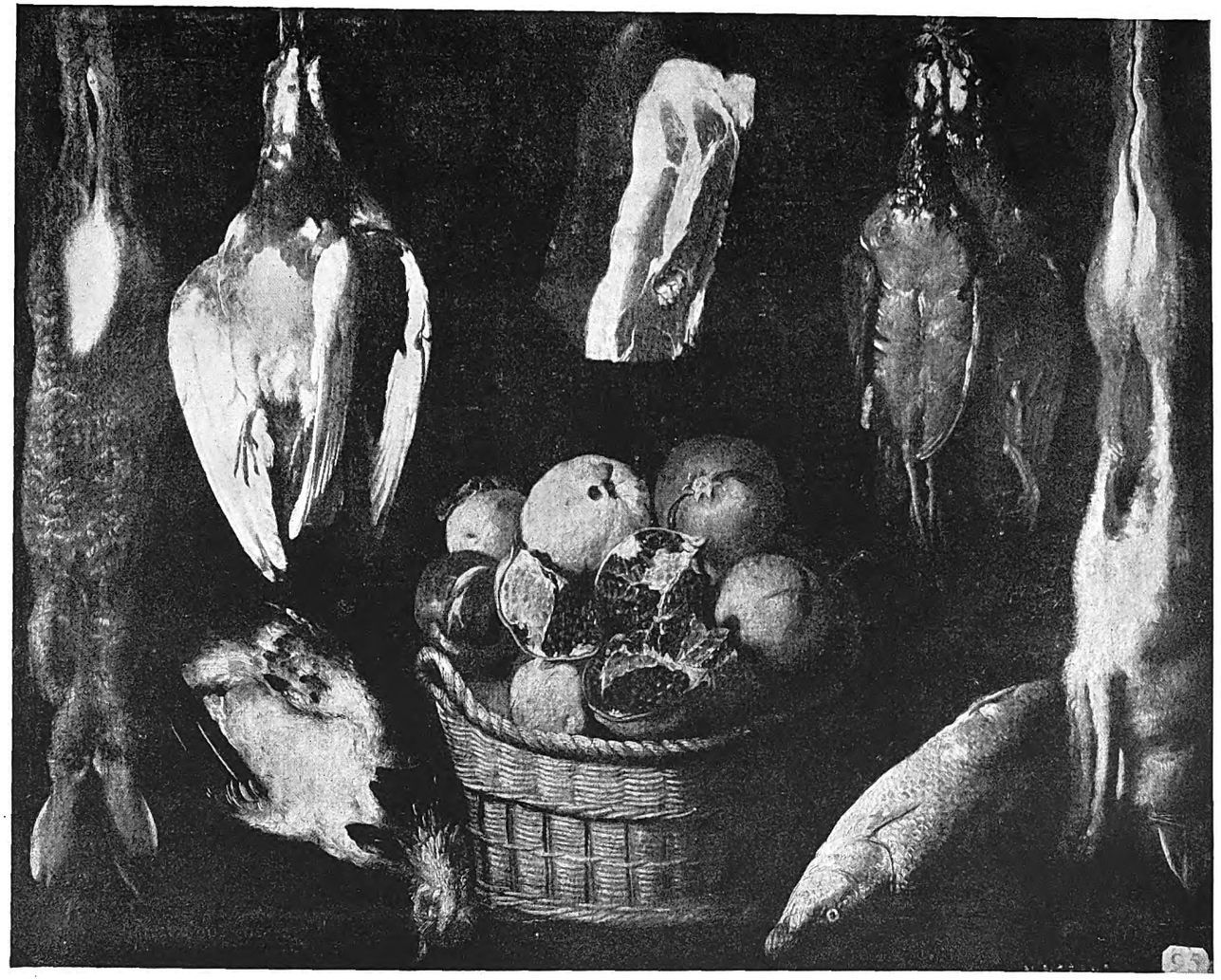



*A—Crucifixion,* by Pedro Sanchez. (Galerie Hansen, Lucerne)



*B—Still-life,* by Alexandro de Loarte. 1.03 by 0.85 m. (Najera Collection, Madrid)

Plate II. Some recently discovered Paintings

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ordered to build mansions in the capital and dwell there with their belongings. Whenever the Emperor conquered a principality, he erected in his capital a replica of the royal palace destroyed, and adorned it with the captured treasures. Palaces and pavilions thus reproduced numbered 145; and 10,000 women, chosen for their beauty from all parts of the land, were distributed among them. Each palace, fully staffed and provisioned, was kept ready for the Emperor, should the whim take him to occupy it. Besides these, there was the chief imperial palace, most magnificent of all, on the north side of the river. Covered corridors, hung with silken fabrics, ran for miles connecting the various palaces; and bridging the river was a roofed structure of wood 280 yards long and 12 wide, with 68 bays, 850 columns, 212 cross-beams and a stone platform at either end. Not content, the Emperor built south of the river another palace in which to hold audiences. This stupendous structure, famed in history under the name O-p'ang Kung, had a hall measuring 500 yards from east to west and 100 yards in width. Its upper floor was large enough to seat 10,000 men, and the ceiling of the ground floor was high enough "to allow banners 10 yards tall to be held upright." More than 700,000 convicts, who had suffered the punishment of castration, were employed to construct the new palace and a gigantic tomb for the Emperor.

The vast city of Hsien-yang was sacked and burned soon after the Emperor died. No remnant of it is now visible, unless perhaps some stone pedestals for pillars of the great audience hall. Excavation might disclose foundations, figured bricks and tiles, and sculptured stone fragments; but little of architectural moment is likely to have survived the destruction of buildings framed in wood. On the other hand, the written records do provide important information, even allowing for probable exaggeration, and three highly significant facts emerge: one that the first Ch'in Emperor, notorious as breaker of ancient tradition, did not attempt a revolution in architecture; another that any variant styles which may have existed in different localities were brought together at the capital; and another that the art had reached a high level of achievement by the third century B.C.

This Chinese Napoleon abolished feudalism while uniting the countless petty states into a huge homogeneous empire, and the surmise seems justified that his building megalomania unified the architectural standards of the country.

Chinese literature is peculiarly rich in poetry and local topographies. Many poems, notably the early *fu,* exalt in grandiloquent terms the splendours of palaces and temples; and the topographies contain information of a more precise sort. Here may be mentioned a book which scarcely comes within the latter category. As its title (*Lo-yang ch'ieh lan chi*) denotes, it is concerned with the monasteries at Lo-yang. It sets forth with wealth of detail the glories of Buddhist buildings which pious rulers of the Northern Wei dynasty had multiplied in their capital. In 547 a certain Yang Hsüan-chih revisited Lo-yang whence the Wei Court had been driven by rebels thirteen years earlier. Of its former 1,367 religious houses only 421 had survived the ruin, and, fearing lest their departed greatness might be lost to memory, he wrote a description of them. Among these Buddhist edifices was the great pagoda which I shall discuss later.

But books such as these lack the exact data sought by a student of architecture. Moreover, extant technical treatises on the subject are few and rare; therefore the recent reproductions of the *Method of Architecture* (*Ying tsao fa shih*) are specially welcome. This work was written and eventually printed about 1103, in compliance with imperial command, to supersede a handbook, under the same title, compiled by the Board of Works some seven years earlier. Its author is Li Chieh, an erudite and versatile official, who was a calligraphist and a writer of several works, including one on horses and another on music. The functions he exercised at the capital of the Northern Sung dynasty appear to have been chiefly architectural. In 1126, when K'ai-fêng was taken and pillaged by the Nü-chên Tartars, the official buildings and their contents were destroyed. Doubtless the blocks and nearly all copies of the *Method* perished with them. After the Sung court had been re-established at Hang-chou, great efforts were made again to get together an imperial library. A second edition of the *Method,* based on the first, was cut and printed at Su-chou in 1145. At the present time no copy of either edition is known to exist, but there are some six transcripts of the 1145 reprint. The text of one was in 1821 recopied by a youth of twenty, named Chang Yung-ching, and the illustrations by the artist Wang Chün-mou. This manuscript is now in the public library at Nanking. In 1919 Mr. Chu Ch'i-ch'ien, who had been Minister of the Interior under the presidency of Yüan Shih-k'ai, reproduced it by photolithography on a smaller scale than the original, and in the following year the Commercial Press at Shanghai published a photolithographed facsimile. Printed copies of the *Method* are known to have survived in the



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imperial libraries at Peking under the Ming and the Manchu dynasties. Unfortunately these were lost through carelessness during the several recent occasions when the library was moved; but about 1918 the Curator of the Peking Metropolitan Library, while sorting some waste papers, same upon a folio and a half of what is presumed to have been the 1103 edition. With these fragments as a basis, a reconstruction of the original treatise was carried out with infinite care under the supervision of Mr. T'ao Hsiang and at the initiative of Mr. Chu Ch'i-ch'ien. Existing manuscripts were compared in order to get the text free from error, and the illustrations were redrawn with the help of architectural experts. There were added two supplements containing modern versions of the drawings, elucidated with present-day terms, and also coloured versions of the decorative designs which originally had been represented in line with labels denoting the colourings. The resultant eight magnificent volumes, published in 1925, are triumphs of book-production.[2] They would be a credit to any press in respect of textual criticism, typographic beauty and technical achievement in colour-printing.[3]

This production in China during the recent years of turmoil is significant. Apart from that, it has the outstanding importance of providing an exposition, intelligible to modern architects, of a treatise which sets forth technical data concerning Sung contemporary terms, methods of construction and use of materials. Many of these data doubtless perpetuate official standards handed down from ancient times for the guidance of those controlling the architecture of public buildings. Above all, the work has the merit, so rare in Chinese treatises, of being based on practical experience. The illustrations reproduced here [PLATE I, A and B] from the 1925 edition are chosen not merely as specimens of the admirable colour-printing but because polychrome decoration is and always has been an essential and prominent feature of Chinese architecture, which in this respect has points in common with ancient Greek usage.

M. P. Demiéville wrote a long detailed review[4] of the *Method of Architecture* as reproduced by photo-lithography in 1920. This review is the most scholarly of contributions yet made by Western writers to the study of Chinese architecture. Until recent years these contributions have been surprisingly meagre and uninformative when compared with our voluminous literature concerning other departments of Chinese culture. One of the earliest is a set of copper-plates issued in 1750-2 by the architects, William Halfpenny and his son. It is entitled *New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings, etc.*, and it well exemplifies the travesties of things Chinese which were in vogue during the eighteenth century. The Halfpennys had the honesty to claim for their designs no more than that they were " in Chinese taste "; but in 1757 there appeared a pretentious folio which purported to give an authentic account of Chinese architecture illustrated with twenty-one engraved plates " by the Best Hands, from the Originals drawn in China by Mr. Chambers, Architect." It was " published for the Author, and sold by him next Door to Tom's coffee-house, Russel-street, Covent-Garden." Little can be said in praise of it except that it is less misleading than the earlier publication, notwithstanding that its aim, as avowed in the preface, was to put " a stop to the extravagances that daily appear under the name of Chinese, though most of them are mere inventions, the rest copies from the lame representations found on porcelain and paper hangings."

At the age of sixteen, William Chambers became a supercargo of the Swedish East India Company, and in that service made at least one voyage to Canton, where he collected the material for his book. Between 1757 and 1762 he erected in what we now know as Kew Gardens several exotic buildings including the pagoda which remains the most imposing relic in this country of the then-prevailing craze for *chinoiseries*. The chief work by which he is remembered is Somerset House. In 1771 the King of Sweden created him Knight of the Polar Star, and he was allowed by George III to assume in this country the style of " Sir William." He died in 1796, full of riches and honour, and was buried in the Poets' Corner of the Abbey.

For a hundred years after the appearance of Chambers' folio no Western writer attempted to discuss Chinese architecture seriously. Then in the *Transactions of the Royal Institute of British Architects* of 1866-7 an army surgeon, named Lamprey, published a paper on the subject, and he was followed in 1873 by W. Simpson and in 1894 by F. M. Grattan. The least unsatisfactory of these papers is by Simpson, who had travelled far and wide in China, visiting both Peking and Nanking.

[2] The foregoing is but an incomplete summary of an extremely complex bibliographical history as set forth in the appendix to this edition. A full account by the present writer will appear in the forthcoming issue of the *Bull. of the School of Oriental Studies.*

[3] Note should be made that the text is printed from woodblocks cut with distinguished dexterity in the Sung style. The colour-printing is done by lithography on native paper by the Kuo family, of Ting-hsing, which for five generations has specialized in the craft.

[4] *Bull. de l'Ecole Française d'Extrême-orient,* XXV (1925) pp. 213-264.



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He was, at any rate, a trained architect, although he lacked an understanding of Chinese culture possessed by Joseph Edkins, the versatile sinologist, who wrote a diffuse and uninspired essay sixteen years later.[5] Another general survey of the subject is Prof. Itō's article in the *Encyclopædia of Religion and Ethics*,[6] and less thorough accounts are contained in the well-known handbooks of Chinese art by Paléologue, Bushell and Münsterberg. Noteworthy also are the sections devoted to China by A. Choisy[7] and F. Benoit.[8] Both contain errors, but the latter has the merits of a wide outlook and a dependence on the writings of specialists, such as Chavannes' great archæological survey to which I refer later (p. 128, n. 28). The continued publication of uninformative or actually misleading notices in cyclopædic works indicates our prevailing neglect of the subject. An example is to be found in Sir Banister Fletcher's *History of Architecture*.[9] Few of the illustrations represent typical Chinese buildings, and at least one appears to be the invention of an European artist. The scanty bibliography includes Allom's and Wright's compilation, entitled *China, its Scenery, Architecture, Social Habits, etc.* (*c.* 1843), which has had a large share in spreading erroneous notions, especially in respect of Chinese architecture.[10]

Concerning certain buildings and groups or types of buildings in China innumerable accounts have been published: some as separate works, some as articles in periodicals and some as passages in books of travel. To give a bare list of them here is out of the question, but mention must be made of the first attempt to treat the matter technically from the standpoint of a Western architect. So far as it goes, it is a thorough and well illustrated description of a famous Buddhist temple near Peking.[11] Its account of constructional detail, however, ignores native nomenclature and craft-lore; and, indeed, these aspects of Chinese architecture have not yet been studied by any Western writer except M. Demiéville while reviewing Li Chieh's treatise.

Many have written about the capital, and probably Simpson is alone in his estimate that "Peking is only an extended village of dirty streets and crumbling walls." The truth is that Peking represents more fully than any other city at the present day the heritage of Chinese architectural achievement. Stress was laid early in this article on the care consistently taken to preserve tradition unchanged when capitals have been rebuilt or moved to fresh sites; and the belief seems justified that Peking is the direct descendant of a long succession of capitals stretching back to the earliest historical times. Indeed, the Peking of to-day probably has features resembling those of the Chou capital which are alleged to have called forth the words of admiration attributed to Confucius. And probably features most distinctive of a Chinese metropolis are to be found within the vast enclosures consecrated to the Son of Heaven, because among the palace buildings are the greatest architectural enterprises. That is why the book[12] by Prof. Sirén, now being published, is as important a contribution to the study of the subject as his recent *Walls and Gates of Peking* (London, 1924), of which this is the fitting complement. Besides providing permanent pictorial records of buildings which may soon be swept away, it contains an historical outline and also technical criteria of value to architects. Professor Sirén's photographs are distinguished by his happy sense of composition, and in range and comprehensiveness they are approached only by Japanese publications,[13] most of which are now hardly procurable. The rural environment of many of the palace buildings is admirably represented, and effort has been successfully made to record the interior decoration manifesting an architectural tradition of extreme antiquity. The labels in Chinese characters written on the plates are welcome additions. Many of the historical data have been translated by Miss A. G. Bowden-Smith from local

[5] *Jour. China Branch Roy. Asiatic Soc.*, XXIV (1889-90), pp. 253-288.
[6] Vol. I (Edinburgh, 1908), 693-696.
[7] *Histoire de l'Architecture*. I (Paris, 1899) pp. 179-197.
[8] *L'Architecture l'Orient medieval et moderne* (Paris, 1912) pp. 334-360.
[9] 7th ed. (London, 1924) pp. 806-817.
[10] This and other publications giving currency to fictitious presentments of Chinese life were discussed by the present writer in THE BURLINGTON MAGAZINE of March, 1926, p. 122.
[11] H. Hildebrand, *Der Temple Ta-chüeh-sy*. Berlin; 1897.
[12] *The Imperial Palaces of Peking*. Vol. I, pp. 75 + 72 plates + 14 plans. Vol. II, 104 plates. Vol. III, 98 plates + plan. Paris and Brussels (Van Oest). £8 8s.
[13] After the Boxer Outbreak, when Peking was occupied by the allied forces, an architectural commission was sent by Tōkyō Imperial University and the Imperial Museum of Tōkyō to study the palace buildings. It included Assistant Professor C. Itō, Mr. J. Tsuchija, Mr. T. Okuyama and the photographer, Mr. K. Ogawa. No. 4 of the *Scientific Reports* of the University College of Engineering contains the report by Professor Itō entitled *Shinkoku Peking Shikin-jō demmon no kenchiku* and the report by Mr. Tsuchija entitled *Shinkoku Peking Shikin-jō kenchiku chōsa hōkoku*, both in Japanese. In 1906 Mr. Ogawa published, under the auspices of the Imperial Museum, two large portfolios containing 172 plates of collotype reproductions of photographs and a book of explanatory notes by Professor Itō in Japanese, English and Chinese. This work, limited to 500 copies, is entitled *Photographs of Palace Buildings of Peking*. The same year there appeared as No. 7 of the *Scientific Reports* a portfolio containing notes and 80 plates of drawings, some of which are coloured, by Mr. Okuyama. It is entitled *Decoration of Palace Buildings of Peking*. Under the title *Shina Peking-jō kenchiku* a handier portfolio was published at Tōkyō in 1925, containing 102 plates, selected from the three huge portfolios published in 1906, with brief descriptions in Japanese by Professor Itō.



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chronicles, while others are derived from the report published in 1903 by the College of Engineering of Tōkyō Imperial University. From the latter source are taken ten of the architectural plans; three have been drawn by the Swedish architect, Mr. J. Albin Stark; and one is a German Army Map made in 1900-1.

The first important attempt to deal with this subject as a whole is by Dr. Ernst Boerschmann.[14] In 1906 Dr. Boerschmann was commissioned by the German Government to make "an investigation of Chinese architecture and its relation to Chinese culture," and for nearly three years he travelled through China, visiting fourteen of the eighteen provinces. Results of his explorations have appeared in several publications, of which the two-volume work, devoted to temple buildings, is the most notable.[15] The title *Chinesische Architektur*, given to the large book under review, is at first somewhat misleading, since it suggests a comprehensiveness which is lacking. But in his preface the author corrects misconceptions which might be so caused, and announces that the scope does not include more than cursory references to history and evolution, methods of construction and effects of foreign influences. His main purpose is to provide pictures of representative buildings standing in China at the present day, and the comparatively scanty text is concerned mainly with grouping these under twenty categories according to style. He achieves his aim admirably with 591 excellent photographs and numerous architectural drawings. Permanent preservation of such graphic documents is of the highest value, especially now that civil war and the progress of Westernization are bringing destruction to relics of old China. Nevertheless, students cannot but regret that Dr. Boerschmann did not plan his book on more ambitious and comprehensive lines, and utilize his extensive knowledge and abundant material to give within the covers of one work a digest of all he had to say on the subject. Thus he would have provided a much-needed repertory of Chinese architecture. The text as it stands gives the impression of being a somewhat perfunctory accompaniment to the plates, and the reader's search for information on certain important topics has to be satisfied with references by the author to separate writings which he has published or is preparing to publish.

One of these topics is the pagoda. Many writings[16] have been devoted to these structures, of which some 2,000 still exist. The oldest now standing[17] is that at the foot of the T'ai-shih Hill on its western side.[18] The Hill belongs to the famous mountain group of Sung Shan in Honan, the central one of the Five Sacred Mountains which figure prominently in the most ancient religion of China—that of nature worship. This pagoda is part of the Sung-yüeh Ssŭ, a foundation dating back to a Wei dynasty palace built at the beginning of the sixth century. In 523 the palace was turned into a Buddhist temple, and then was built the present brick pagoda which, apart from evidence afforded by written records, exhibits characteristic Northern Wei design proclaiming its antiquity.

The pagoda is so signal a feature of Chinese landscapes that its form passes in the West as a sort of symbol for China. For many years before its destruction in the middle of the last century, the so-called Porcelain Pagoda[19] at Nanking was rated as one of the Wonders of the World, and the fact encouraged our popular acceptance of this style of structure as typical of Chinese architecture. Yet writers generally agree in tracing its origin solely to India, while crediting to Chinese invention minor modifications in its evolution. Dr. Boerschmann adopts the customary theory without advancing evidence to support it. The fact is that existing literature on the subject fails to convince one that the importation theory is wholly true. Our information concerning Buddhist beginnings in China is scanty and somewhat obscured with legendary accretions.

[14] *Chinesische Architektur.* 2 vols. 162 pp. + 346 pl. (6 coloured) + 39 illustrations and plans in text. Berlin (E. Wasmuth). £8.

[15] *Die Baukunst und religiöse Kultur der Chinesen.* Vol. I; *P'u t'o Shan.* Vol. II: *Gedächtnistempel.* Berlin: 1911 and 1914 respectively.

[16] The most important are: W. C. Milne, *Pagodas in China,* in *Trans. China Br. Roy. Asiatic Soc.,* Pt. V. (1855), pp. 17-63; Anon., *Chinese Pagodas,* in *Jour. N. China Br. Roy. Asiatic Soc.,* XLVI (1915), pp. 45-57; J. J. M. De Groot, *Der Thüpa,* No. 11 (1919) of *Abh. der Preuss. Akad. der Wissenschaften;* E. Boerschmann, *Eisen- und Bronzepagoden in China,* in *Jahrbuch der As. Kunst* (Leipzig, 1924) pp. 223-235 and *Pagoden der Sui- und frühen T'angzeit* in *Ostas. Zeitschrift* (1924), pp. 195-221; and D. Tokiwa and T. Sekino, *Shina bukkyō schiseki* (*Buddhist Monuments in China*), 5 vols. of plates and 5 vols. of text. Tōkyō, 1925-7. The last work contains numerous fine photographs of pagodas. Many historical data cited in this article are derived from the valuable text.

[17] Dr. Boerschmann is mistaken in attributing (II, pp. 43 and 46) this distinction and the date, A.D. 500, to a pagoda (pl. 319) situate some 120 yards south-east of the White Horse Temple in Ho-nan Fu (Lo-yang). The first pagoda on this site was probably built more than four centuries later. It was a nine-storeyed tower of wood, and it suffered destruction in 1126. Fifty years after that the present brick pagoda of thirteen storeys was put up. Professor Itō also erroneously assigns priority to a pagoda of much later date than that of the Sung-yüch Ssŭ. He describes the Wild-Goose Pagoda at Hsi-an (Ch'ang-an) as "the oldest now in existence." (*Enc. of Rel. and Ethics,* I, p. 695), although it was first built in 652, and it has been altered many times since (*v. inf.* p. 131, and PLATE II, c).

[18] *v.* Tokiwa and Sekino, *op. cit.,* II pl. 140-1 and O. Sirén, *Chinese Sculpture* (London, 1925), II, pls. 187, 188, A.

[19] Described in *Chinese Repository,* I (1832-3) pp. 257-8, XIII (1844) pp. 261-5.



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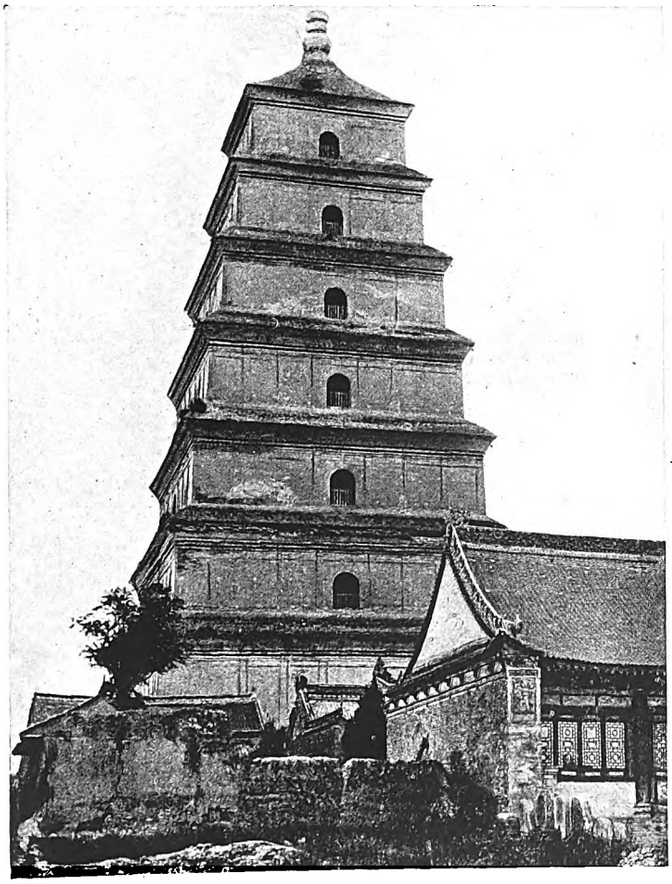
A—

—B

*A*—Octagonal Pagoda at Sung Shan (Honan). Brick. Built A.D. 523, and restored. From photograph by Prof. T. Sekino in Prof. Sirén's *Chinese Sculpture,* pl. 187. *B*—Octagonal Reliquary at Shê Shan (Kiangsu) in pagoda form. White stone. Height about 40 ft. Attributed to about A.D. 600. From photograph by Mr. Perceval Yetts

C—



—D

*C*—Wild-Goose Pagoda at Hsi-an (Shensi). Four-sided and seven-storeyed. Brick. Built A.D. 652, but since restored and altered. From *Chinesische Architektur,* pl. 308. *D*—Yellow Crane Tower formerly at Wu-ch'ang (Hupeh). Roofs of green-glazed tiles; body of painted woodwork. Built about 1870; burnt down 1884. From *Chinesische Architektur,* pl. 60

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We know that in 2 B.C. an Indoscythian envoy, or perhaps a Chinese returned from a mission to the Indoscyths, carried news of the religion to the Han capital. The traditional embassy sent by the Emperor Ming brought back in A.D. 67 two priests from the same country; and other missionaries of Buddhism followed during the second and third centuries. The Indoscyths were ardent Buddhists, and to Kanishka, their most famous king, who is now believed to have lived during the first century, is attributed the building of the magnificent stūpa at Peshawar.

Data concerning the sacred buildings in India were probably brought to China by many of the emissaries of Buddhism along with religious books and images. According to the legend,[20] he was a foreign monk who about the middle of the third century persuaded the reigning emperor to build a pagoda on the site, at Nanking, later occupied by the famous Porcelain Pagoda. Of fuller historical authenticity is the account of the monk Hui-shêng, who accompanied the mission sent to India in 518 by the pious Empress Dowager Hu of the Wei dynasty. He is said to have caused a native artist to fashion models in bronze (or brass) of Kanishka's stūpa and of four other great stūpas in Northern India. Furthermore, surviving fragments of a journal written about the middle of the fifth century by the Chinese pilgrim Tao-yo during his travels in India show that he recorded the exact dimensions of the stūpa at Peshawar. The foregoing are cited as indications that architectural notions came to China from the cradle of Buddhism early in our era. The incidents connected with Kanishka's stūpa appear in the book on the Lo-yang monasteries mentioned above (p. 119). Its last chapter is almost entirely occupied with the narrative[21] of the Empress' mission led by Sung Yün, and it contains a description of Kanishka's stūpa. There are other descriptions[22] by Chinese pilgrims, but unfortunately none informs us as to the shape of this most famous and resplendent of ancient Buddhist buildings in India. Probably it followed the lines proper to the cenotaph or reliquary stūpa, which was ultimately derived from the funeral monument.[23] Professor P. Pelliot cites[24] the brief account of a Buddhist temple erected in China as early as the second century. The builder " piled up metal discs at the top, and multiplied the storeys below. In addition, the buildings constructed all around could hold 3,000 persons. . . ." The tower, surrounded with accessory temple halls, may have been based on an Indian model, or it may have been of the Chinese pagoda type, which I shall define later. The passage clearly proves, as Professor Pelliot remarks, that there were actual Buddhist temples in China under the Han, and that devotees of the new religion were not always content with buildings formerly used for secular purposes.

The book on the monasteries of Lo-yang (*Lo-yang ch'ieh lan chi*) contains in its first chapter an account[25] of a magnificent wooden pagoda of nine storeys built in 516 by the Empress Hu. Judged by the prominence and detailed notice given to it by the author, the building must have been deemed one of the chief glories of the capital. Its total height is said to have been 1,000 feet, and it could be seen from a distance of about thirty miles. At the top was a mast of 100 feet carrying thirty superimposed gilt bowl-shaped discs below its finial in the form of a gilt flask (*kalasa*). The discs, the iron chains which tied the mast to the four corners of the tower, and other parts of the building were hung with gilt bells to the number of more than 5,000. When the pagoda was burnt down in 534, great were the lamentations of the populace, and three monks were moved to throw themselves into the flames. The fire was still burning three months later and the foundations continued to smoulder for a year. Even allowing for much exaggeration, the account seems to indicate that pagoda building had advanced far at the beginning of the sixth century, and nothing in the description seems inconsistent with a type generally looked upon as distinctively Chinese. This is the tower of several storeys, each being only slightly smaller than the one below and having an encircling pent roof or a projecting cornice which looks almost like a roof. Sometimes there is a balcony round the base of each storey. Whether built with bricks or stone, it has features pointing to a wooden prototype. Probably the most ancient notable example of this style is the handsome, though dilapidated, stone monument [PLATE II, B] at the foot of Shê Shan (commonly called Ch'i-hsia Shan) near the station of Ku-shu Ts'un on the Nanking-Shanghai railway, some fifteen miles north-east of Nanking. Tradition assigns it to the beginning of the seventh century as one of eighty-three Buddhist reliquaries built in various parts of the country by Emperor Wên (589-604) of the Sui dynasty.[26]

[20] *v.* Milne, *loc. cit.*, pp. 56-7.

[21] The last and best translation is by Chavannes in *Bull. de l'Ecole Française d'Extrême-orient*, III (1903) pp. 388-429.

[22] These are assembled by Chavannes as notes to the same article, *loc. cit.*, pp. 420-427.

[23] *v.* A. Foucher, *L'Art Gréco-bouddhique du Gandhāra*, I (Paris, 1905), pp. 45-98.

[24] *Bull. de l'Ecole Française d'Extrême-orient*, VI (1906), p. 395.

[25] Passages are translated by De Groot, *op. cit.*, pp. 14-16.



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The question is whether towers of this type ever existed in India. Available evidence seems to indicate that they did not, though a surmise has been made that the wooden pagodas of Nepal are direct descendants of an ancient and now forgotten Indian structure which disappeared early in our era.[27] More plausible is the tracing of what I would venture to term the Chinese type (as exhibited on PLATE II, B) to native sources, though upholders of the indigenous theory must admit the possibility of ultimate Mesopotamian origin. Chinese classical accounts of storeyed and terraced towers, classed as *t'ai,* are numerous. Some *t'ai* are said to have been as high as 300 feet, and the extravagant wealth lavished on them by emperors often aroused popular resentment. Another ancient category of storeyed towers is the *lou.* Apart from written records, the only reliable clues to the structures of these towers in early times are Han pottery models and sculptured tomb monuments of the same period.[28] Essential elements of construction, as there exhibited, have persisted during the last 2,000 years and are manifest in many remaining pagodas as also in other Far Eastern buildings.[29] Of the *lou* no more picturesque example could be found than the Yellow Crane Tower which formerly stood[30] at Wu-ch'ang [PLATE II, D]. Many poets and artists have made it their theme, and many times has the Yellow Crane Tower been renewed[31] since the first was built at the beginning of the sixth century on the bluff overlooking the Yangtse. It derives its name from the legend of a Taoist adept who from this height soared to heaven on the back of a yellow crane.

The foregoing is a very superficial attempt to account for the varied forms of pagodas in China by tracing some to the Indian stūpa type, which was essentially a cenotaph or reliquary, and some to the ancient native tradition of tower-building. There still remain many which are hardly explainable under either heading. They may be classed generally as pyramidal, and thus they follow the lines of the most primitive kind of tower built by man. Perhaps they owe their origin partly to the *t'ai* and *lou;* but the likelihood is that they are a direct outcome of foreign importation. Their immediate prototypes may be the ancient Indian Vishnu shrine and the pyramidal many-storeyed monastery, and so they may share with the *t'ai* a remote Mesopotamian ancestry. The best extant example of ancient Indian pyramidal structures is the famous temple of Bodh-Gayā, which may be hundreds of years older than the sixth-century date assigned to it by Fergusson.[32] Hsüan Tsang, the great Chinese pilgrim, visited Bodh-Gayā and wrote a description of the temple.[33] On his return,

[26] A passage to this effect occurs in *T'ung chih Shang Chiang liang hsien chih,* III, 27. In 1909 I spent several days at Shê Shan examining the Buddhist remains which include rock-sculptures said to date from the first half of the sixth century. To aid my search for written records, Mrs. Ayscough was good enough in 1911 to get into touch with the learned Father Mathias Tchang, S.J., who was known to have made a study of the locality. Father Tchang most courteously caused an extract to be made from the rare topography quoted above, and I have also his letter in which he subscribes to the date there assigned to the stone pagoda. Excellent photographs, showing the sculptured designs adorning the plinth and lowest of the five storeys, are published by Professor Sirén, *Chinese Sculpture,* IV, pls. 593-9. A modelled reconstruction of this important monument appears as an illustration to Dr. Boerschmann's previously-mentioned article in *Ostasiatische Zeitschrift* (1924), pl. 18, fig. 10, and on p. 211 Father Beck, S.J., is quoted to state that the monument was erected in A.D. 617, by the Emperor who succeeded Wên Ti. About the middle of the eighteenth century a copy was erected on a hill near the Summer Palace at Peking. It is represented on pl. 316 of *Chinesische Architektur.*

[27] S. Lévi, *Le Népal,* II (Paris, 1905), pp. 10-12. See also pictures of these structures in G. Le Bon, *Les Civilizations de l'Inde* (Paris, 1887), figs. 12, 282, 284, 290 and pl. facing p. 626.

[28] This is too big a topic to be considered here beyond giving references to the following works: B. Laufer, *Chinese Pottery of the Han Dyn.* (Leiden, 1909), pp. 51 *seq. et passim;* R. L. Hobson, *Geo. Eumorfopoulos Coll. Cat.,* I (London, 1925), pls. 5, 7 and 18; E. Chavannes, *Miss. arch. dans la Chine sept.* (Paris, 1909), pls. 1-199, etc.; V. Segalen, G. de Voisins and J. Lartigue, *Miss. arch. en Chine,* Atlas I (Paris, 1923), pls. 14-49.

[29] In *Shinagaku ronso* (Tōkyō, 1926), published in honour of Professor Naito's sixtieth birthday, is an article (pp. 93-116) by Professor K. Hamada in which he compares Chinese architecture under the Han and Six Dynasties with that of Hōryū-ji, the oldest temple in Japan, dating from the beginning of the eighth century or earlier. He finds parallels among the Han relics, fifth and sixth century sculptures at Yün Kang and wall-paintings and pillars in Corean tombs, and sixth and seventh century sculptures at T'ien-lung Shan. On Pl. 7 fig. I is reproduced from the Freer Collection a Han pottery "fowling tower" which has marked points of resemblance to the Chinese type of pagoda.

[30] Dr. Boerschmann calls it (I, p. 46) "a landmark visible for miles," as if it still existed. It was, however, burnt down in September of 1884, a little less than 20 years after it was built. The present Yellow Crane Tower preserves the ancient tradition unworthily; for it is an ugly brick structure in Western style, looking like a badly designed church. It certainly is a landmark, and an unpleasing one. In his recent article *K'ueising-Türme u. Fengshui-Saülen* in *Asia Major,* II (1925) pp. 503-530 Dr. Boerschmann notes the fact that the Tower of Plate II, D no longer exists. He is mistaken (p. 524) in associating the legend of the yellow crane with Lü Tsu, a Taoist adept who is supposed to have lived no earlier than the T'ang period. According to the topography *Hu Kuang t'ung chih,* the immortal who rode the crane was either Tou Tzŭ-an or Fei Wên-wei.

[31] In the middle of the last century the then-existing Yellow Crane Tower was demolished by the T'ai-p'ing Rebels, and I cannot say how closely the Tower of Plate II resembled it. An album, published in 1922 at Shanghai, contains collotype reproductions of paintings, and opens with a Yellow Crane Tower of a different style. The album's title, *T'ien-lai ko chiu ts'ang Sung jên hua ts'ê,* claims the pictures therein as the work of Sung artists. Possibly the first does truly represent the Yellow Crane Tower of that period, and it altogether with other pictures of buildings in the album might be accepted as valuable architectural documents, if we could be sure first that they were painted under the Sung, and secondly that the artists made faithful drawings of actual buildings. Experience discourages belief in either premise.

[32] *History of Indian and Eastern Architecture* (London, 1876) p. 70. On this subject *v.* E. B. Havell, *Ancient and Medieval Architecture of India* (London, 1915) pp. 94-100.

[33] S. Julien, *Mém. sur les Contrées occ.,* I (Paris, 1857), pp. 464-470.



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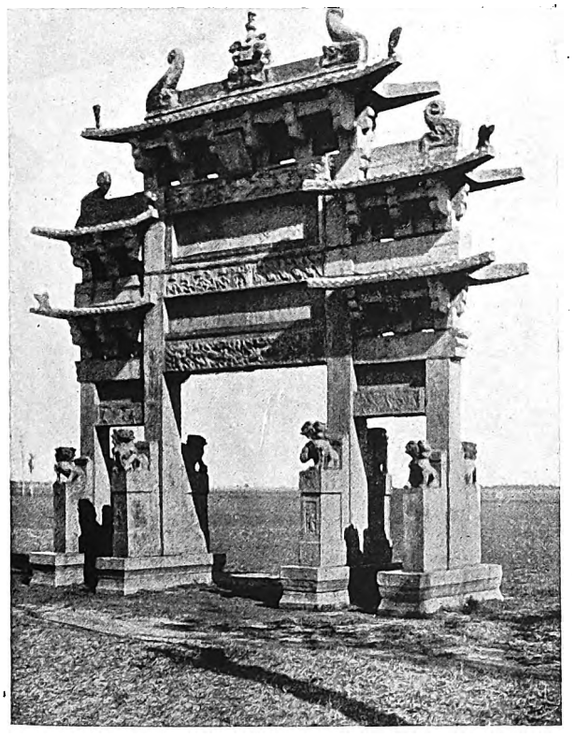
A—

—B

C—



—D

Memorial arches (*p'ai-lou*) from *Chinesische Architektur*. *A*—Near T'ai-an (Shantung). *B*—In a street of Kao-mi (Shantung). The inscription may be translated: "Her fame is recorded in the annals of wifely devotion." *C*—At Ning-yang (Shantung). *D*—At entrance to tombs of the early emperors of the Manchu dynasty, 80 miles east of Peking. White marble. Built 1650

Plate III. Writings on Chinese Architecture

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he wished that a stone pagoda, 300 feet high, should be built at Ch'ang-an as a repository for the sūtras and other sacred things which he had brought back. The Emperor agreed in 652 to erect a square five-storeyed brick tower 180 feet high, each side of the lowest storey to be 140 feet long. The account expressly states that it was designed on foreign lines, not in accordance with ancient Chinese standards (*Tz'ŭ-ên ch'uan*, VII). Many restorations and alterations have from time to time been carried out, but there seems no reason to doubt that the present seven-storeyed structure [PLATE II, C] is substantially the same as the one which Hsüan Tsang helped to build with his own hands. Hint of an Indian model is conveyed by its name, the Wild-Goose Pagoda[34]; and perhaps its actual prototype was the nine-storeyed temple at Bodh-Gayā which excited the pilgrim's admiration. It has a more broken and angular contour, but the main construction may be recognized as a simplified version of the pyramidal mass of Bodh-Gayā.

The Chinese roof, because of the upward curve at the eaves and the lavish decoration, impresses foreigners next after the pagoda as something strange and fantastic. The curve has called forth many speculations, generally ill-founded. The least plausible is one that has been most often repeated, and it survives in spite of obvious absurdity. It explains the curve as a memento of a supposed far-off period when the Chinese were nomads and abode in tents. Evidence is lacking that the early forefathers of the race were nomads, nor is there likelihood that their tents would have been shaped like ours, had they used tents. Moreover, the curved roof did not appear in China till comparatively late—probably about the middle of the first millennium after Christ. Almost as fanciful is the theory advanced by Surgeon Lamprey (*loc. cit.*, p. 164). He suggests "some connexion with that graceful curve we notice in the branches of fir trees, and the little dog-like figures sitting on the upper margin may be intended to represent squirrels running along or sitting on the branch." Dr. Boerschmann seems to hold somewhat similar views; for he says (I, p. 74): "The impulse which drove the Chinese to use these curving forms came from their desire to express the movement of life." And again (II, p. 49): "By the curving of the roof, buildings are made to approach as nearly as possible the forms of nature—the varied outlines of rocks, trees, etc." Other theories give the prosaic explanation that climatic conditions demanded a high-pitched roof with projecting eaves both to carry off heavy rains and to afford protection from the sun. There is also the reasonable supposition that changes in the technique of roof construction led to development of the curve. In short, this problem of the Chinese roof has not yet been solved. We do not even know the actual period when the curve first appeared in China. Without citing evidence, Dr. Boerschmann declares not till the T'ang dynasty; but that covers a long stretch of three centuries, starting from A.D. 618. At the present state of our knowledge we must fall back on the theory of an Indian origin as the most acceptable. So far as I know, Edkins was the first to hint at this hypothesis (*loc. cit.*, p. 259). Certainly curved roofs existed in India at an early date[35]; they appear, for instance, in the bas-reliefs at Sāñchī[36] and in the Ajantā wall-paintings.[37]

The inventive ingenuity expended on roof ornamentation, which to a large extent is occasioned by the Chinese instinct for symbolic expression, cannot be discussed here. Dr. Boerschmann gives many excellent illustrations. This and the history of tiles are subjects not yet fully explored.[38] The *Ying tsao fa shih* devotes much space to roofs, and, incidentally, specifies the ingredients of a green glaze for tiles.

Other than the types represented on PLATE II, there is none more characteristic of Chinese architecture than the memorial arch, called *p'ai-lou* or *p'ai-fang*. Space does not admit here a consideration of the evolution and significance of this structure, which is part of the social fabric of the nation. Pictures on PLATE III must suffice to show some stages of its development, and the reader is referred to the chapter on the subject in the second volume of Dr. Boerschmann's work (pp. 30-42) and the numerous accompanying plates.[39]

In this land of rivers and canals the bridge is a frequent feature, and often it is beautiful and accomplished. Chinese bridges may not now arouse the admiration of Western travellers to the same degree as they did Marco Polo six centuries and a half ago, yet the subject is worthy of study, and surprise is occasioned that Dr. Boerschmann ignores it in a general work such as *Chinesische Architektur*.

[34] For an explanation of this name *v.* T. Watters, *On Yuan Chwang's Travels in India*, II (London, 1905), pp. 173-5.

[35] *v.* L. de Beylié, *L'Architecture hindoue en Extrême-orient* (Paris, 1907), pp. 38-49.

[36] *v.* F. C. Maisey, *Sánchi and its Remains* (London, 1892), pls. V, VIII, IX and XX.

[37] *v.* J. Griffiths, *The Paintings in the Buddhist Cave-Temples of Ajantâ* (London, 1896), pls. 11, 13, 16, 27, 28, 46, 58, 60, 67 and 86.

[38] A poor attempt, full of errors, to give an account of glazed roof tiles dating from the fifteenth to eighteenth centuries is that by E. Fuchs, entitled *Dachreiter* (Munich, 1924).

[39] *v.* also J. J. M. De Groot, *Del. Sys. of China*, II (Leyden, 1894), pp. 769-794 and A. Volpert, *Die Ehrenpforten in China* in *Or. Archiv*, I (1910-11), pp. 140-8, 190-5.



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# FLEMISH ART AT BURLINGTON HOUSE

## BY ROGER FRY

### II—THE LATER SCHOOLS

IT is as rash, as it is irresistible to the speculative mind, to make generalizations. One that I made in the first part of this article has already found me out. When I said that I could find no artist of the Flemish School with a distinctively pictorial quality between Petrus Christus and Matsys, I forgot that Jerome Bosch was born a few years before Matsys; and yet undoubtedly Bosch was a painter. His case is indeed a very peculiar one. He expresses as no one else does a strange phase of the mental outlook of the end of the Middle Ages. It can, perhaps, best be described as a mystical grotesque attitude. The " lawless and incertain thoughts " of these people conceived the most extravagant and impossible things. The fact that their imaginings took grotesque forms and appear, therefore, to be half in play seems to have freed them from all checks, to have relieved them, as it were, of responsibility to any truth. And yet the total effect is of a nightmarish intensity and, for all its childish comicality, of quasi mystical purport. It suggests infinite but undecipherable significations, and exercises on some minds the spell of a literal fascination; that is to say, an attraction proportional to the horror it inspires. It is curious to think that so sanely classic a spirit as Flaubert's drank deep of Jerome Bosch's philtre. For it was an engraving of a *Temptation of St. Anthony* by Bosch that inspired his version of the same subject.

The chief concern of Bosch's mind was, then, the fantastic invention of his subjects. He was preoccupied with essentially literary and non-pictorial ideas, and, moreover, the bent of his mind was reactionary. He was not sensitive to the new classical freedom and objectivity of the Renaissance, but rather saturated in mediæval mysticism. One would have said, therefore, that everything was in favour of his being only an illustrator and no painter. An illustrator, of course, he was, but the surprising thing is that, when he comes to express his fantasies, he shows a very definite and powerful pictorial feeling. He sees, with a painter's eye, the wildest fabrications of his fancy, and composes out of the most incongruous and refractory details a true pictorial harmony. The *St. Jerome* (Cat. 110), lent by the Museum at Ghent, is a particularly good example of his art. The Saint, whose limbs have all the spidery and meagre ungainliness of later Gothic drawing, stretches awkwardly across the foreground. One can see from the design itself how seriously Bosch took the religious idea; how at all costs he had to express the intensity of the Saint's spiritual struggle. It is only in the actual painting, in the choice of colour and tone values, and in the handling, that his instinctive pictorial sense asserts itself. This feeling, however, dominates him entirely in the wide green valley and receding hills, which form a background to the scene. These are painted with an instinctive feeling for atmospheric envelopment. It is indisputably a painter's vision, with a true painter's feeling for tone and for the luminosity and saturation of colour. How remarkable this is, may be gauged by a comparison with his much younger contemporary, Patinir, whose style is admirably seen in the large *St. Jerome* (Cat. 120), lent by the Louvre. In his mental outlook Patinir belongs to the Renaissance. His concern is with landscape and primarily with what has an exotic and romantic charm. St. Jerome for him is only an incidental adornment of that essentially modern motive. But in the expression of this idea his painter's feeling stops short at the contrivance of an intriguing arabesque and an attractively decorative simplification of the colour. As much as the primitives of the older generation he lacks any true feeling for the situation of his volumes in space and for plastic sequences.

That strange efflorescence of mediæval feeling of which Bosch gives us the most vivid expression, had a curious aftermath nearly a century later in the work of Pieter Brueghel. Here was an artist with so strong an instinctive bias to that autochthonous grotesque imagery that he could withstand the Italianizing fashion which swept all his contemporaries into its current—could even go himself to Rome and execute the suavely classical little sketch of the Tiber (Cat. 527), and yet retain in his painting the rank savour of his native Flemish imagination. Of the pictures here seen, the central aspect of his genius comes out best in *Robbing the Bird's Nest* (Cat. 228), with its frank acceptance of a scene of contemporary peasant life, its appeal to the shrewd, proverbial philosophy of the common people. It shows him as what he assuredly was—one of the most vivid, authentic and happily inspired of illustrators. The theme is stated with a vigorous assurance and a blunt directness which carries conviction. But it is rather a psychological than a plastic theme,



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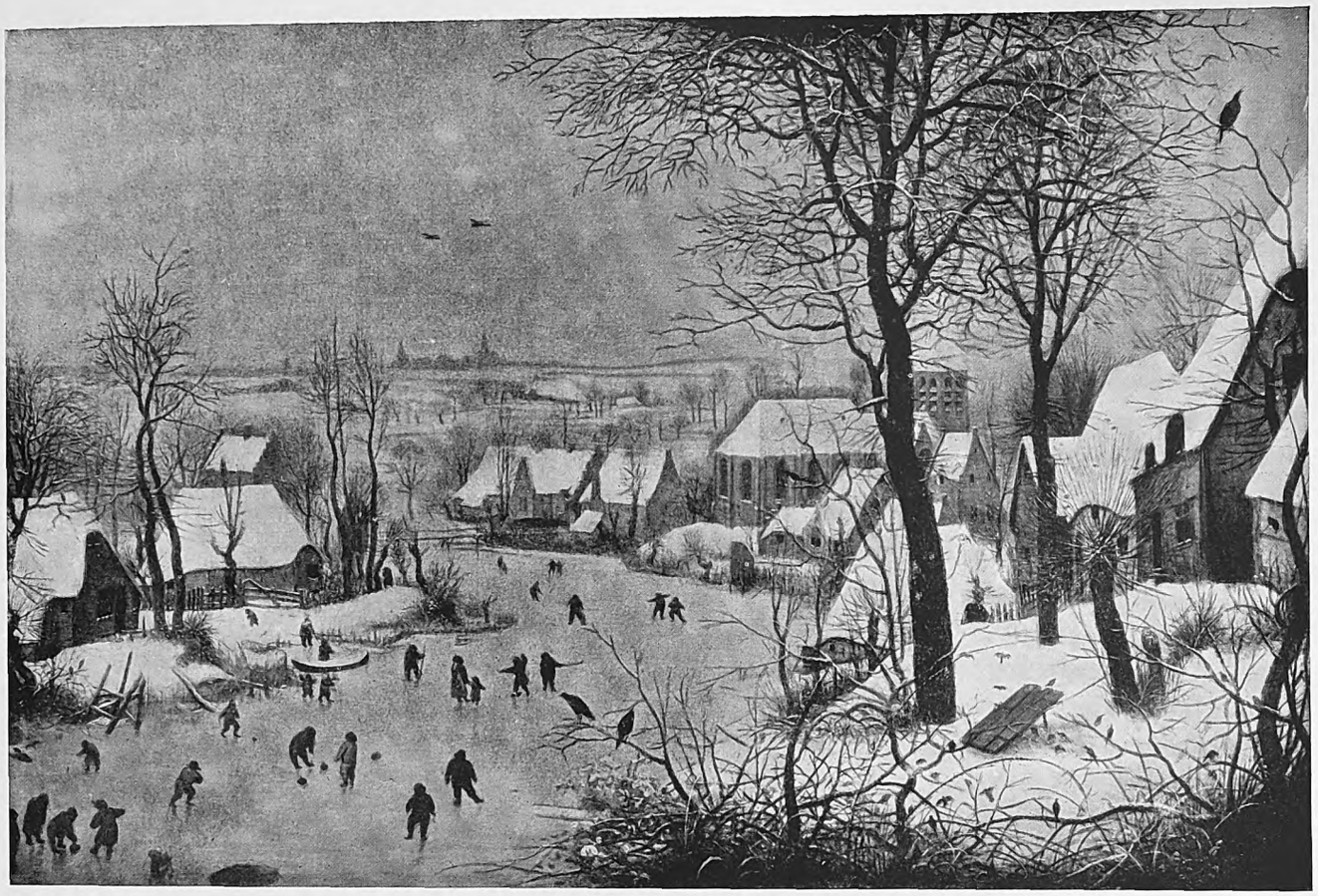

*A—The Bird Trap,* by Pieter Brueghel the Elder. Panel, 38 by 56 cm.

*B—Storm at Sea,* by Pieter Brueghel the Elder. Panel, 66 by 97 cm. (Kunsthistorisches Museum, Vienna)

Plate I. Flemish Art at Burlington House—II

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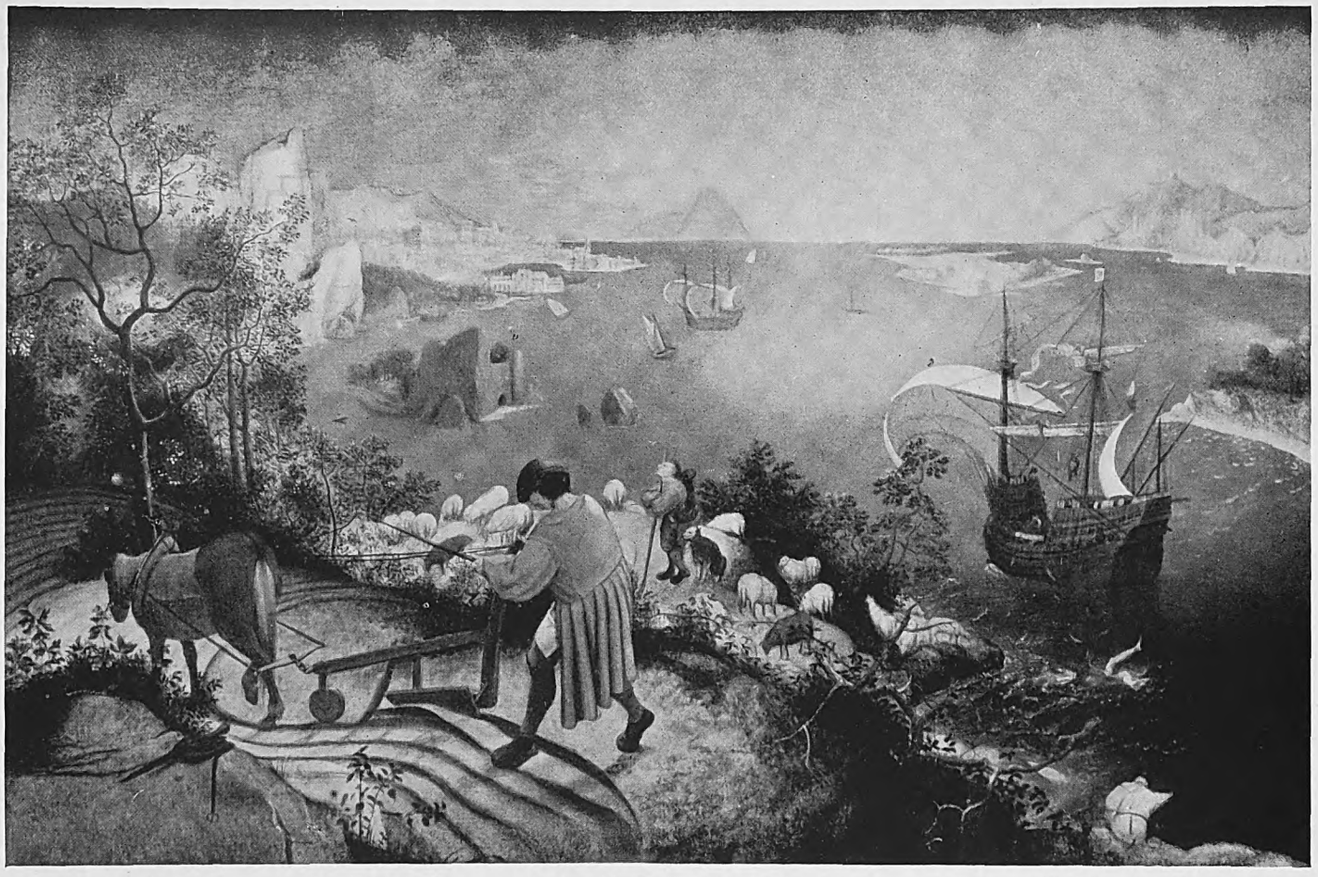
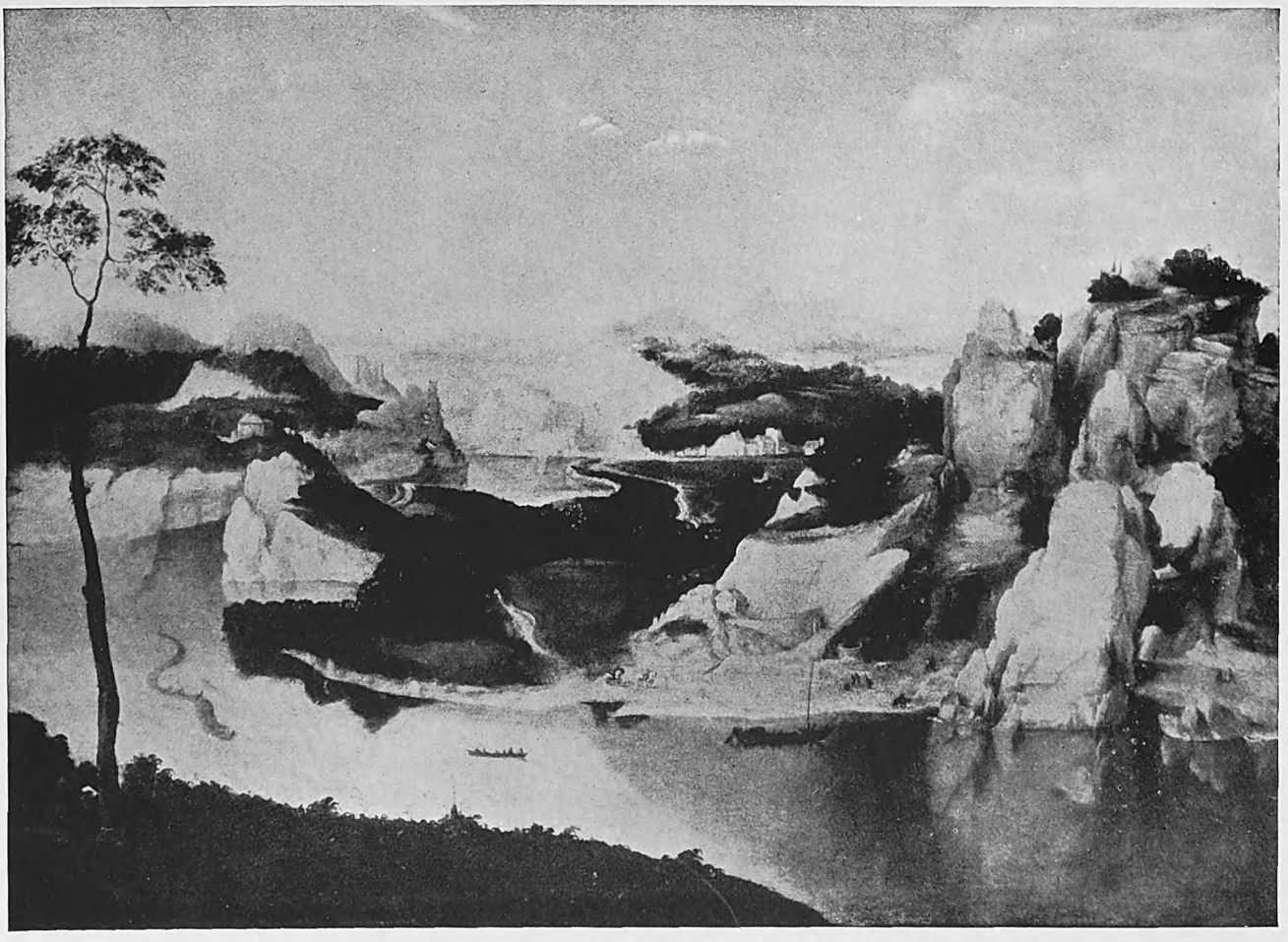


*A—The Fall of Icarus,* by Pieter Brueghel the Elder. Canvas, 0.73 by 1.12 m. (Musée des Beaux-Arts, Brussels)



*B—River Landscape,* by Joachim Patinir. Panel, 51 by 68.5 cm. (National Gallery)

Plate II. Flemish Art at Burlington House—II

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and, for all the vigour of his drawing and the freedom and solidity of his handling, it is transformed into a pictorial expression less completely than was the case with his predecessor, Jerome Bosch. One can see this again in the little winter landscape *The Bird Trap* [Cat. 224, our PLATE I, A] which, I am told, is a recent discovery. As a clear-sighted and precise observation of an effect, it is marvellous. For all the deliberate and anxious effort which the landscapists of the nineteenth century put into the exact determination of such effects, it would be hard to find in their work a more complete, more precise reading. It almost makes one shiver to be reminded thus intensely of the dull metallic orange of the frozen river on which the colder white of the snow banks tells so blankly. Or see how exactly he has given the peculiar reverberation of such local colours as escape the enveloping snow or the precise quality of haze which the frosty air hangs over distant fields and trees. It is impossible to deny to Brueghel the most marvellous grasp of visual phenomena, the most astonishing power in holding and recording what he observes. Only, all this remains, in a sense, external. No other significance is given to it; the crude facts persist uninterpreted, and their relations have no deeper implications, start no resonances in the spectator's mind.

In *The Fall of Icarus* [Cat. 227, our PLATE II, A], it is true, one must modify this statement, for in this composition Brueghel is in a more sophisticated and self-conscious mood. This picture stands alone in the existing œuvre of Brueghel, since here, for once, he is deliberately poetical. Instead of the peasant's shrewd sense of contemporary life, he here envisages the pictorial presentation of the poetical overtones of his own personal consciousness.

It was evidently Brueghel's habit to take a story of some kind as his point of departure, as the nucleus round which his visual imagery crystallized. Here he replaces his native proverbial sayings by a classical myth—in every way this picture links itself with his journey to Rome in 1553. In an engraving by Hoefnagel after a drawing by Brueghel, the same theme is treated. And as in the picture the theme itself survives only as an insignificant figure in the distance, whilst the landscape usurps the artist's interest. None the less, futile as the tiny sprawling figure of Icarus lost in the sea appears, it is not without its effect. The mere fact of taking a classical myth as his pretext has set Brueghel free to indulge in a wider, more unconditioned vision than was his wont. One cannot doubt from his drawings that so curiously observant a spirit as his, was deeply impressed by the landscapes that he traversed on his way to Italy, and here it is hardly fantastic to see the effect on his mind of some first glimpse of the Mediterranean, the record of the emotions of strangeness and wonder with which he greeted so unfamiliar a sight. Something of his habitual curiosity and precision remains in the subtle harmonies of violet greys and orange of the sky, with its anticipation of another Northerner's reaction to the Mediterranean light—for it is such an effect as Claude loved—but in general it lacks the sharp accent of his realistic vision. He seems deliberately to have generalized, to have suffused the scene with the glow of his lyrical mood. Only in the field and ploughman of the foreground does he fall back on literal and familiar fact, and even this has a curious distortion, altogether unfamiliar in Brueghel's work. It, too, is " poetized "; the ploughman himself seems influenced by the elegiac mood. Nothing is more curious, from the point of view of the psychology of artistic creation, than this lapse from grim and almost brutal realism into all too conscious poetry. Brueghel's imagination was intensely individual and, within certain limits, perfectly sincere, but it was not profound enough to reach the highest flights without some distorting effort.

The isolation of this work in the œuvre of Brueghel has led some people to dispute the attribution, but it is accepted by so profound and astute a student of his work as M. Hulin de Loo, and it fits too well into the known facts of his life to be rejected. If, then, it is his, it should make us recognize that if Italian art left him untouched, the sight of foreign lands did stir his imagination out of its accustomed groove. I have long had a private belief that the little landscape in the National Gallery [Nat. Gall. Cat. 1298, our PLATE II, B] which was once regarded as Venetian, and is now ascribed to Patinir, is by Pieter Brueghel, and this belief is greatly confirmed by the study of his " Italian " period as it is revealed in the *Icarus*. A companion to the *Icarus* engraving represents *Psyche ascending to Heaven*. This is the only other case that we know of his illustrating a mythological story. As in the *Icarus, Psyche* is reduced to minute proportions, and appears as a curious speck in the sky, and again the landscape becomes the motive. This time it is a river winding between precipitous cliffs. This is seen from the edge of the gorge, on which is perched, not far from a tree, a man in the act of drawing the landscape. In the river below, a raft of logs takes a serpentine form as it adapts itself to the current. Now, although the design is quite



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different, all these motives recur in the National Gallery picture. The colour scheme is no doubt unfamiliar in Brueghel's work, but not more so than the colour of the *Icarus* which, in its generalized tone, it resembles, whilst the drawing of the man and tree have always seemed to me characteristic of him.

Apart from Brueghel, but little of the painting of the sixteenth century makes much appeal to a modern spectator. We can no longer share the enthusiasm with which the Italianizing fashion of the day probably infected the contemporary connoisseur, and it is only when the artists forgot the fashion in face of a bourgeois sitter, that their native gift of handling paint with expressive ease comes out. Perhaps the most interesting instance of this is Frans Floris's portrait of a fat, middle-aged woman with her hand on her dog [Cat. 248, our PLATE III, A]. Frans Floris was born in 1516, but already the painting of this portrait shows how rapidly and instinctively the Flemish painters were forging that marvellously expressive and elastic technique which Rubens inherited and put to such amazing purpose. The portrait of a man (Cat. 223) shows, if anything, a more surprisingly modern and pictorial vision and technique. It is described in the catalogue as a self-portrait by Lambert Lombard, but here, too, M. Hulin de Loo—to whom, by the by, students can never manage to acknowledge all their indebtedness—sees the hand of Frans Floris. Here, then, is an artist who deserves to be remembered for the contribution he made towards bridging the gulf between the decorative illustration of the Primitives and the full plastic and pictorial art of the seventeenth century.

That seventeenth-century art of Flanders is, indeed, the great glory of the present exhibition, as it is one of the most prodigious events in the history of European art. The appearance of Rubens is, indeed, literally prodigious in the sense that nothing in the curve traced by the Flemish tradition up to then would have caused us to anticipate so large a digression. The Flemish artists had shown themselves so deeply addicted to illustration, had indeed in that direction achieved at moments such striking successes; had shown themselves, even when Italian art was revealed to them, so incapable of assimilating its principles, so childishly pleased with its external trappings, that one could not have foreseen that a Fleming would become the true heir to the Italian high Renaissance, and indeed almost the only one to uphold and carry on its spirit when Italy herself had lost the clue. But that was, as far as I can see, the strange and splendid fate of Rubens. Here in a portrait once attributed to Pourbus (Cat. 141), we catch him, as it were, in the very act of making the jump to a true plastic pictorial art. Or, perhaps, not the jump itself, which had to be taken on Italian soil, but at least a preparation and anticipation of what it lay in him to do. It is not surprising that Rubens's hand was not at first recognized here, so entirely does the general appearance conform to the type of sixteenth-century Northern art. It has the precise delineation and the flat, richly ornamented surface of the portrait of that day. It is only when we begin to look at this in more detail that we find in the modelling of face and hands a new flow of rhythm, a new delicacy and freedom of relief, a new realism in the colour transitions of the flesh. Here already is unmistakably the specific quality of Rubens's sensibility. It wanted only the Italian journey to release its unheard-of energy and exuberance. It was with the Mantuas that he found the hospitality and patronage which gave him his best opportunity, and we are fortunate enough to have in the small portrait of the *Duke Francesco IV* (Cat. 258) evidence of how he assimilated the Italian spirit. Without seeking in any way to change the admirable technique which his native tradition afforded, he manages to give a new fullness to the relief, a new richness and glow to the colour and, by a more seductively flowing, but never extravagant, rhythm, to convey something of the suavity and grace of the great Italians. This is as near to Giorgione as so entirely different a character working a century later could attain. That, in later life, he did not always retain this Italian grace, that he returned at times to the brutal literalness of the Flemish outlook may be seen from the portrait of *Michele Ophovius* (Cat. 262) which hangs nearby. Here Rubens anticipates the vulgarity of certain modern portraits. It is far better done no doubt than anything of Millais, but it is not more than what Millais might have been proud to accomplish. I am not sure, however, whether the authenticity of this portrait is altogether established.

One of the most typical and central of Rubens's portraits is the superb figure of the *Marqués de Legañez* [Cat. 155, our PLATE IV, B] which has a curious historical interest, for it was painted in 1627 whilst Rubens was engaged in a delicate diplomatic interchange with his sitter. Legañez came to Holland on a mission from Spain, and brought with him the most astonishing instructions for a sudden plot between France and Spain for the invasion of England. This was a thunderbolt to all the parties to the negotiations, and particularly distasteful to Rubens, who, however, kept his



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*A—Portrait of a Lady,* by Frans Floris. Dated 1558. Panel, 1.07 by 0.83 m. (Musée de Caen)

*B—The Burgomaster of Diest and his Wife,* by Jacob Jordaens. Canvas, 2.13 by 1.88 m. (The Duke of Devonshire)

Plate III. Flemish Art at Burlington House—II

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*A—Portrait of Yrsselius,* by Rubens. Panel, 1.2 by 1.04 m. (Museum of Fine Arts, Copenhagen)

*B—Portrait of Don Diego Messiá, Marqués de Legañes,* by Rubens. Panel, 1.18 by 1.02 m. (Mrs. Gutekunst)

Plate IV. Flemish Art at Burlington House—II

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head and foresaw that it would come to nothing. Even Legañez himself seems to have become aware of the preposterous policy of his master Olivarez and cut rather a poor figure among his confrères. But the diplomatic tension did not apparently interfere with this ambassador-painter's other activities, and Legañez must have been thoroughly satisfied with the treatment he received from his political adversary when they met in the studio. It is a superb figure of a swaggering, rather empty-headed grandee; but for all the exuberance and gusto of the painting, one cannot accuse Rubens of taking any subtle or ironic revenge. Still without any breach of courtesy Rubens could note that, when he had done full justice to the head, there was not so much in it but that he could afford to let himself be quite as much intrigued by the legate's magnificent suit of armour, and he has explored its appearance with all that astonishing awareness of what is strange, even in the most familiar objects, which made him anticipate so many visual discoveries which we usually regard as modern. Here he has used those accidental iridescences of high light on metal to complete the exquisite colour chord which the dull greenish gloom of the unillumined metal, the pale pinkish flesh, the cold grey white of the ruff and the purple of the sash suggested. It is not, perhaps, a profound psychological interpretation, nor has it anything of the poetical mood of the *Duke of Mantua,* but it is as superb a piece of straightforward pictorial interpretation of vision as one can conceive.

Equally deliberate, direct and frank, but in a far more restrained key is the splendid portrait of *Pequius* (Cat. 147), where Rubens's delight in colour comes out quite as definitely in the dull harmonies of black and ochre. There are moments, however, when one feels that Rubens's sheer power of representation, that innate gift of his racial tradition, escapes his control and eludes the grasp of his æsthetic sensibility. And here one feels the hands to be almost too like an external reality to belong to a picture at all, to fit into any conceivable pictorial context.

There is in the same large gallery of Burlington House yet another reminder of that diplomatic affair which brought Legañez into Rubens's studio. One of the chief agents in the negotiations was Gerbier, the great picture dealer, who was in the confidence alike of Charles I and Rubens. It gives one a strange idea, by the by, of the position held in that world by artists and art dealers. Largely as they loom in the gossip columns of the Press to-day, they are not usually behind the scenes of international politics. Rubens then was in the closest touch with Gerbier, and it was only natural that he should paint for him the family portrait group which we see in (Cat. 145) representing *Mme. Gerbier with her Children.* Rubens has conceived it in a manner all his own. The setting of the group in a magnificent portico or garden-house with its sculptured caryatids beneath the sweeping folds of the silk awning is reminiscent of the grand Venetian manner, and yet in the figures themselves, especially in that of the mother, there is an intimate and almost tender simplicity and homeliness which belongs to the native Flemish outlook on life. The group is admirably balanced. The poses chosen combine to make an almost sculptural unity beautifully adjusted to the space it occupies, a space at once enclosed by the portico and enlarged by the glimpses of distant landscape and stormy evening sky. As colour it is one of the strangest and most unexpected of Rubens's creations. Though Rubens had his predilections in colour, his extraordinarily alert responsiveness to any actual visual impression might at any moment cause him to abandon all preconceived ideas and start afresh with some unexpected datum. Here some accident of the moment started him off on the idea of a colour harmony built entirely and almost exclusively on coppery reds and reddish browns, and an almost neutral grey, which takes on now silvery and now colder, more slatey shades. Everything is based on this simple polarity of warm and cold. Where gold or red or black local colours occur they are brought readily into the dominant key. It is a superb example of Rubens's power of colour orchestration.

Another astonishing invention in colour is that seen in the portrait of *Yrsselius,* from Copenhagen [Cat. 132, our PLATE IV, A]. Yrsselius was the Abbot who ordered from Rubens his great *Adoration of the Magi* at Antwerp. This portrait of his patron was painted just after the Abbot's death (but certainly from drawings made during his life). This fact may account for the extreme simplification of the colour scheme which, for all the subtlety of its minuter transitions, never varies far from the central idea of red and white, with notes of silver and pale gold in the crozier and mitre. It is a pity that a later, or at all events an inferior, hand has added the coat of arms at the top left-hand corner, as this sensibly destroys the interest of the very asymmetrical design. This is one of the most sensitively and delicately handled of Rubens's portraits.

Among the most delightful of all Rubens's works at this exhibition are the landscapes. It is not the least of the many marvels in



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Rubens's miraculous life that he ever managed to paint a landscape. It is, indeed, a mystery whence he drew the energy to carry on the avocations of three or four extremely busy men. No wonder that the pressure of more urgent affairs kept him for long periods of his life from touching landscape. One guesses that he turned to it whenever he could with a quite special and private delight, and with even more freedom from all preconceived ideas than in any other kind of work. Certainly he had, in face of nature, hardly any preconceived ideas of what a landscape should be like; or to be more precise, though he had certain landscape formulæ based on Italian practice in the back of his mind, he was none the less able to throw them all aside before some unexpected and enthralling vision.

One may divide Rubens's landscapes into those in which the composition follows some general preordained scheme, and those in which the actual vision dictates the arrangement. The Duke of Buccleuch's *Watering Place* (Cat. 263) is one of the most sumptuous and imposing of his set pieces composed upon such emphatic and palpably evident lines that he can indulge in an almost overwhelming wealth of detail without endangering the clarity of the construction. What makes Rubens unique in the history of art is the quantity of Flemish baggage he carried with him into the realm of great art, onto Italian territory. I mean that he retained that naïve, open-eyed, almost childish curiosity and delight in the actual objects of the world. He was never at odds with life, never anxious to find himself in a more abstract, more logically apprehensible universe. The thing itself was a delight and not a tantalizing challenge to his comfortably voluptuous nature. By itself that quality would have made of him a second and a more sympathetic Brueghel. But the strange thing is that so earthly a spirit should have risen to such a clear hold of that other idea of æsthetic law, should have been able to grasp and control that infinitely rich and diversified material which was his perpetual delight—that he should have kept so much of the childlike simplicity and yet have escaped the limitations of naïveté. The key to this lies no doubt in the inherently rhythmical quality of all his movements. And the flow of that rhythm was strong enough to carry in its rush all the material that his curiosity might contribute. So, in this landscape, the most minutely exact, the most disconcertingly and unheroically truthful observations find their place and are instantly accepted with a surprised delight. Look, for instance, at the ungainly gestures of the cows as they jerk themselves out of the water, or suddenly run a few paces in their aimless excitement. That belongs, one would think, to some less lyrical mood than this classical glade with its Virgilian rocks and trees suggests, and yet the harmony asserts itself all the same. One can imagine Poussin's horror if he had, by chance, managed to get such lively counterfeits of nature into one of his grandiose designs, and yet Rubens is almost as authentically classic as he in such a composition. Not quite, no doubt; the romantic exuberance with which he piles his foliage against the sky, the unquestioning delight with which he leads the eye through shadowy glades to distant gleams of horizon-light, show his more impulsive reactions, his more immediate contacts with nature.

How far that could lead him out of the accepted paths of landscape art one may see in the little evening landscape [Cat. 268, our PLATE V, A]. Here he has followed his immediate impression so breathlessly that he becomes literally an impressionist, abandoning all preconceptions in the chase. He allows all precision of arabesque to disappear, all distinctions of local colours to be fused and lost under the dominance of the atmospheric effect. Instinctively he changes even his technique in his determination to lose nothing of that exhilarating movement of atmospheric light and colour, and jumps three centuries of the history of art to find himself side by side with Renoir.

In the *Timber Waggon* [Cat. 267, our PLATE V, B] his pace is not so breathless; he shows the way indeed for the landscape art of the early nineteenth century in England, and perhaps goes almost beyond it in the suffused atmospheric unity of the distance, but there is a much more deliberate transposition into accepted pictorial terms. Close by this hangs the exquisite little sketch of the *Martyrdom of St. Ursula,* from Brussels, a marvel of colour orchestration in an elusive key of pearly blondness. How he can play into it suddenly the almost black notes of the executioner's armour without breaking through the enveloping unity is a marvellous instance of his control of transitions. Even more astonishing in its originality and brilliance is the *Flight into Egypt by Night,* where the whole complex mystery of a moonlight effect with torchlight gleams playing against it is suggested with an abbreviated symbolism of stimulating intensity.

One landscape, the *Castle of Belvorde* (Cat. 259), is rather difficult to estimate. In spite of some passages of great charm it seems too tight, too precise and meticulous for Rubens. It is a modified replica, with changed proportions, of the smaller picture undoubtedly by



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*A—Landscape: Moonlight,* by Rubens. Panel, 63 by 89 cm. (Sir Alfred Mond)

*B—The Timber Waggon,* by Rubens. Panel, 50 by 54 cm. (The Earl of Northbrook)

Plate V. Flemish Art at Burlington House—II

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*A—Landscape,* by Brouwer. 0.99 by 1.54 m. (Dr. J. Seymour Maynard)

*B—Landscape,* by Brouwer. 25 by 17 cm. (Louvre)

Plate VI. Flemish Art at Burlington House—II

Rubens in the Vienna Hofmuseum; and as this belongs to a late and free period of Rubens's art, it seems improbable that his hand is visible in this work.

The amplitude of Rubens's sensibility is so great, his variety so incalculable, that one has to seize every opportunity, such as the present exhibition affords, to enlarge and correct the mental image of his artistic personality which haunts every lover of art. What comes out from the present collection is, I think, an increased wonder at his inexhaustible fertility and his unique natural gifts. These and the natural charm and ease of his manner tend no doubt to hypnotize us into an almost idolatrous admiration, and yet at the back of our minds is the consciousness that the most gifted painter that ever lived does not quite belong to the group of supreme masters. Rembrandt, who was almost as gifted, though in a more limited way, did manage in the end to dominate his gifts. Rubens had not the force of character or the profundity of feeling quite to master his. He is too often the slave and the victim of his excessive capacity to do anything that it occurred to him to desire. But if he fails ever to give us the profound revelations of the supreme masters, he can be relied on to stimulate and satisfy our less exacting moods more unfailingly perhaps than any one else.

That inexhaustible exuberance of Rubens seems, when we consider Jordaens, to be only the extreme case of a quality inherent in the Flemish painters of the seventeenth century. If it were not for Rubens, Jordaens would occupy our attention far more than he actually does. Whenever we see a good example of his work we wonder why we so often forget all about him. Perhaps, besides this accident of his situation, there is something in his genius which causes his undoubted gifts to fail of their full effect. With him the Flemish and Italian strains are never fused into a true harmony. They are each more extreme of their kind. His immediate outlook on life is more simple, more greedily acquisitive, less epicurean than Rubens's, so that the texture of his material is coarser, less assimilable; and, on the other hand, there are times when the architecture of his design is more classic, more subtle, than Rubens's. He is not in that so commonplacely Baroque as Rubens—though Rubens uses that commonplace to such splendid purpose that one is almost ashamed to call it by its name. It is only now and then, however, that Jordaens creates designs of this kind; at others he also is Baroque, and then he may use not merely the commonplace of the Baroque tradition but a vulgar exaggeration of it. One can see him in his subtler, more interesting vein in the little chalk study for the *Abundance* (Cat. 617). The same quality is at its finest in the *Nymphs and Marsyas* of the Prado, but fortunately something of it is achieved in the intriguing composition of *Pan and Syrinx* (Cat. 151) of the present Exhibition. This brings into relief the contrast between Jordaens and his master—for Rubens dominated the earlier years of Jordaens's activity. One guesses that it required a strong character and a keen ambition on Jordaens's part to wrest himself from the sphere of Rubens's attraction, to escape the fate of Van Dyck, to establish an independent existence. As he struggled to get free he almost threw himself into the rival camp of Caravaggio, whom he would doubtless have known of if only by prints and copies. Certainly he adopts something of that firm, even hardness of texture in his flesh, in opposition to Rubens's *morbidezza*, and something of the precise separation of light and shade, and the absence of those exquisitely subtle transitions which Rubens had discovered and explored; and with that he tends to abandon the idea of colour orchestration, to insist once more on the local colour standing in its own rights. See, for instance, the frank reds, blacks and blues of the sumptuous *Burgomaster of Diest and his Wife* [Cat. 199, our PLATE III, B], or the almost equally unmitigated statements of the portrait of himself and his wife (Cat. 156). Some of these qualities by which he asserted his independence worked in favour of the pictorial unity which he based on a simpler, more rectilinear architecture than that of Rubens. The change in the texture of flesh tended to a uniform density and firmness of surface, a uniform clearness in the division of planes, and in the *Pan and Syrinx* these qualities tell. The whole picture is admirably articulated and co-ordinated. But what lets Jordaens down frequently is the want of selection in the material of which he builds his work. At any moment the crude fact may assert itself against all our expectations. Some nude model may intrude some too literal, too photographic fact into a composition designed with a large and generalized simplicity. It is, I think, these lapses in his rhythmic feeling which detract from the total effect of his works on our imagination, which let us down suddenly and unexpectedly on to the plane of merely skilful or humorous delineation of mere matters of fact.

That satellitic position from which Jordaens managed to escape seems to have suited Van Dyck entirely. He had no personal outlook on life strong enough to compete with that which Rubens provided for him ready-made. Not



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that he was wanting in personality—that indeed comes out, but comes out in his gradual and instinctive modification of Rubens's method, and in his susceptibility to other centres of attraction. Italy, indeed, though it did not make him see for himself, gave him an alternative pair of spectacles, and one that corrected his native bias towards decorative elegance better than Rubens's. Certainly the portrait of *Antoine Triest* (Cat. 163), which seems to have been painted immediately after his return from Italy has a vigour of handling, a solidity of modelling, and a force of tone which isolates it from all the other examples seen here.

But what finally reduced Van Dyck to the very minor position which he occupies in this exhibition, in spite of the number and size of his works, was the constant pressure upon him of the tastes and predilections of the English aristocracy which he served. The English nobleman has always been able to affect the practice of the portrait painters he employs to a remarkable extent. He was able to flatten out the powerful modelling and vigorous chiaroscuro of Holbein's early manner into richly decorated surfaces, and he made Van Dyck go through a similar evolution. We see the result on the walls of Burlington House, where the powerful modelling, the vigorous relief and the resonant tone of the *Antoine Triest* are replaced by the charming "arrangements" in blues, browns and pale yellows—plastically unfunctional colours belonging only to the surface of the canvas—and the elegant anæmic modelling of the Stuart ladies. They no doubt did not wish for portraits which might rival their own striking presences, but rather for ghostly echoes of them which might retain like pressed flowers only a reminder of the living perfume.

Beside these even Sustermans, who seems to have performed analogous services for the Italian nobles, has a certain robustness and consistency. Perhaps the Italian ladies had not that desire to appear ethereally evanescent which obsessed the English, and still obsesses them, as the late Mr. McEvoy found, to his advantage.

A hundred years ago one of the names which would have been most canvassed in such an exhibition would have been that of Teniers. People discoursed learnedly then about Old and Young Teniers. And now the Old Teniers has faded to a rather ghostly figure—though there is one portrait (Cat. 314) attributed to him here, the excellence of which suggests that we might well pay him more attention—and the Young Teniers, whose immense productivity imposes his existence upon us is generally passed over with a rapid and distracted glance. It is, indeed, his over-production that justifies too often this attitude. There are pictures by him which at least explain his immense reputation, but as none of those shown here belong to that small category, this is not the occasion to try to do justice to a too much neglected figure.

On the other hand, the work of his congener in art, Brouwer, has steadily gained in reputation. He is well seen here in two or three examples. The most striking is the exquisite little landscape [Cat. 290, our PLATE VI, B], recently acquired by the Louvre and generously loaned to this Exhibition. No doubt Brouwer has a legal right, by reason of his birth, to hang thus among the Flemings, but it is somewhat as though Sisley were to be included in the English School, for Brouwer became essentially a Dutch painter, and this landscape, by its striking contrast to its surroundings, enforces the fact. As we have abundantly seen, the Flemish of the seventeenth century found the escape from the crude literalness of their native outlook by way of Italy, but meanwhile the Dutch had found a new and original exit. They found it in a more intense and penetrating contemplation of appearance, a more subtle and comprehensive interpretation of tone and colour relations; by concentrating not on the *object* but on the *effect*. With this new æsthetic weapon, they could affront the most vulgar, the most distressingly commonplace and familiar aspects of life, could handle a brawl in a tavern, a back scullery with its litter of pots and pans, or the most banal landscape, and yet have at least a chance of escape into the world of pure imaginative creation. That Brouwer so escapes, who can deny before this tiny panel where a few drunken peasants are seen reeling about on their way home from the drink shop while the twilight glow fades behind the trees of a little wood. There is no conscious and deliberate poetry here, no appeal to mythology or the grand manner—even the composition implies no more than a delicate sensibility to interval and quantities—and yet it exhales a mood of touching and almost tender melancholy. It is pure poetry without the faintest trace of literature, if one may use both those words, in the sense which painters' slang gives to them.

The tavern scene (Cat. 291) is another masterpiece, or would have been had Brouwer learned—one may forgive a man who died at thirty for not having had time to learn—to moderate his too brilliant effectiveness in representation. He is just a little too much interested



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*Self-portrait,* with study of upraised hand, and a cushion. Brown pen and ink. 27.5 by 20 cm. Signed A.D.

Plate I. An unknown Collection of Dürer Drawings

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in the grimace of his smoker, too fond of the glitter of his high lights on eyes and mouth. In particular, the head seen behind and to the right fails to keep its due position in space and just spoils an otherwise admirable composition. The colour is everywhere of an exquisite delicacy and sobriety, and every surface has its just weight and resistance.

But perhaps the most surprising of all the Brouwers seen here is the large landscape [Cat. 319, our PLATE VI, A]. One does not know Brouwer on this scale, and one is surprised to see how grandly he can develop a large composition out of the most ordinary and familiar stuff of a Dutch landscape. The sky in particular is splendidly designed, full of movement and space. All the same, I am bound to admit that the picture is more impressive than satisfactory. It is one of those landscapes that, as it were, take one's breath by the first attack. And then, alas! that first impression of astonished pleasure is not maintained. Is it that the picture has suffered a good deal, and that here and there, and that in some rather important places, Brouwer's incisive and nervous touch is replaced by vague and tentative scumbles, and that the surface has become worried and fatigued. It is difficult to me to doubt that the figures in the foreground are by Brouwer, and the general conception is such as I should expect from him, but I shall not be surprised if the attribution is contested by those who are more competent in the matter than I can claim to be. It may even be that that curious feeling one has that we catch Brouwer anticipating the Norwich School is capable of a less flattering explanation. But I hardly can imagine an English painter doing the figures, or for that matter the sky.

In considering Brouwer's work we have perforce left for the moment the main consideration of this review of Flemish art. The main result of that review on my own mind is astonishment at the sheer lift which Rubens's genius gave to a school which, for all its excellent craftsmanship and brilliant record of observed fact, showed little grasp of the larger aspects of design, and hardly any suspicion of the true language of painting; a school which, until Rubens came, seemed to justify Michelangelo's contemptuous remarks. Had he lived to see Rubens he would doubtless have found much that was not to his taste, but he could not have dismissed him as a trivial painter of stuffs and bricks and mortar.

## AN UNKNOWN COLLECTION OF DÜRER DRAWINGS

BY H. S. REITLINGER

THE significance of a great painter can no longer, by the light of modern critical methods, be appreciated from his pictures alone. His drawings, however slight and experimental, provided only that we have undeniable evidence of their authenticity, are to-day considered material of paramount importance. In some cases such material is lacking, notable instances being Frans Hals and Velazquez, absolutely authenticated drawings by whom have not reached our generation. In the case of Dürer or Rembrandt, the appeal of whose work lies, to most men at least, in its spiritual content at least as much as in these masters' command over the technique of the brush, it is evident that only a part of their significant life-work is comprised by the paintings.

Generations of connoisseurs have known and studied the graphic work of Dürer and Rembrandt, the woodcuts and line-engravings of the former, and the etchings of the latter. But the critical study of the drawings of these masters is a growth of comparatively recent years. There is even now no really comprehensive collection of reproductions of Rembrandt's drawings available for the student. With Dürer one is somewhat better served. The volumes of reproductions commenced by Dr. Lippmann, and now being carried towards completion by Prof. Winkler, give us a very adequate idea of the fecundity and variety of Dürer's genius. Unless one studies his drawings, it would not be too much to say that Dürer simply cannot be understood. His paintings carry one scarcely a quarter of the way, his woodcuts and engravings not half the way towards grasping his real potentialities.

This being the case, the emergence to the light of an important number of hitherto unknown drawings must be considered an unusual and gratifying circumstance. Such discoveries are always within the realm of probability, and the hope of them has constantly prompted ardent seekers to delve in the most unpromising of material, generally with results that can only be described as barren.

It was in no very sanguine mood that the writer, while paying a fleeting visit to Lemberg, or Lwow, in Galicia, undertook such a search. The Lubomirski Museum, which forms part of the Ossolinski National Institute for the study of Polish literature and history, yielded material which surpassed his most sanguine expectations. Here is housed a fairly



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large collection of old drawings formed by Prince Henry Lubomirski in the earlier part of last century, and which has not been inspected by anyone since 1914 and probably not for a generation before that. Fortunately the warlike operations between Russia and Austria, and the subsequent and far more destructive affair between Poland and the Ukraine, though damaging to the town of Lemberg, left this collection unimpaired.

The bulk of the drawings is of little importance and consists of second-rate works of the seventeenth and eighteenth centuries, the kind of things one is only too accustomed to see in collections made a century or so ago by amateurs unarmed with critical training. Several wearisome folios contained material of very slight interest, but presently surprises began to set in, notably a beautiful little landscape drawing by Altdorfer, and a silverpoint study of one of the children in Leonardo's *Virgin of the Rocks,* if not by the master himself, certainly by one of his ablest scholars. The contents of the next box revealed Dürer in all his glory, in no less than twenty-five examples, most of them of indubitable authenticity and showing nearly every phase of Dürer's development.

Time was unfortunately too limited to permit of more than very summary notes being taken. A selection of the drawings was photographed, perhaps not as successfully as might have been desired. It is to be hoped that occasion will now arise for a first-class photographer, with adequate apparatus, to reproduce these drawings in their entirety.

Obviously the most interesting of these finds is that illustrated on PLATE I. There can be no doubt that this is Dürer's portrait of himself, done at the age of twenty-two or three, and forming a valuable link in the chain of the earlier known self-portraits. The latter, for purpose of comparison, may be summarized as follows: The earliest is the Albertina drawing done in 1484, at the age of thirteen. Next comes the Erlangen drawing, at the age of sixteen (1487), of which the Lemberg drawing is in some ways curiously reminiscent. The Leopold Goldschmidt painting in Paris, dated 1493, comes next, and lastly we have the Prado painting of 1498, in which the painter, gaily dressed, sports a youthful beard. The facial expression of all these portraits is characteristically varied. The Albertina drawing shows us a boy intensely interested in his surroundings, gazing at the world with childish wonder. The Erlangen portrait strikes a stronger note, that of youth with deep-set eyes meditating on life's problems. The Goldschmidt portrait is frankly serene and imbued with a sort of natural piety and goodwill. There is less inspiration in the Prado painting which, were it not for the piercing look of the eyes, would represent a very ordinary young man of his day, exulting in the bravery of silk and fine linen.

The date of the Lemberg portrait must be placed between the last two. Dürer appears a little older on it than on the Goldschmidt painting, and a little younger than on that in the Prado. The incipient beard also points to that conclusion. The initial A D is the older form of the artist's signature, which he gave up in favour of the later, better-known form in the year 1495, or perhaps a year or so before. The year 1494, when Dürer was twenty-three years old, seems most acceptable. The likeness is fairly close to that of the Prado portrait, but has elements which are absent in the latter, notably that look of concentrated observation which one so often sees in the self-portraits of artists. There is a harsh, bitter trait in the features, which we are to see again in the woodcut portrait of Dürer in middle age. Manifestly it was a period of anxieties in the young artist's life. He had returned from his wanderings and was settling down, a married man, to face life's realities. The portrait, and also the hand, must have been done from a mirror. On the reverse of the drawing —or rather its front, for the portrait was found on the back—are a number of studies of cushions, similar to the one in the engraving of St. Jerome in his Cell. The latter, however, is dated 1514, and it seems unlikely that Dürer used these studies after a lapse of twenty years.

The closely finished and rather tight study of the *Nude Woman mounted on a Globe* [PLATE II, A] is a conception which was worked out in different shape in the *Little Fortune* engraving. It has very obvious affinities with the drawing No. 429 in Lippmann, and the date 1498 is a useful *point d'appui* for the chronology of Dürer's earlier pen-work. The task of dating Dürer's drawings from stylistic evidence alone is sometimes surrounded with pitfalls.

The drawing of the bull [PLATE II, B] is decidedly baffling. In style it is early, one might say definitely before 1495, and the old form of signature, which appears to be authentic, points to that date or earlier. How then is the date 1508 to be accounted for? It will be noticed that the figure 5 has a very archaic form, unlike the modern 5 habitually used by Dürer, a circumstance which would preclude the possibility of the artist himself having added the date in 1508. The date is in the same ink and handwriting as the signature.



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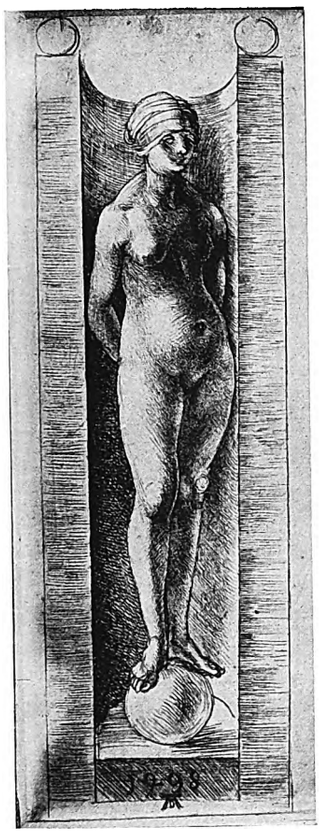

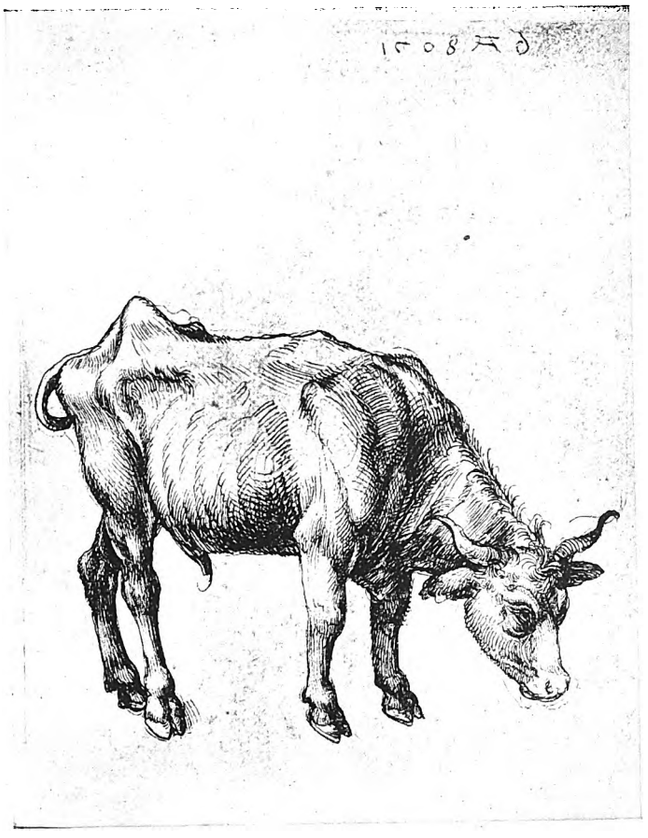

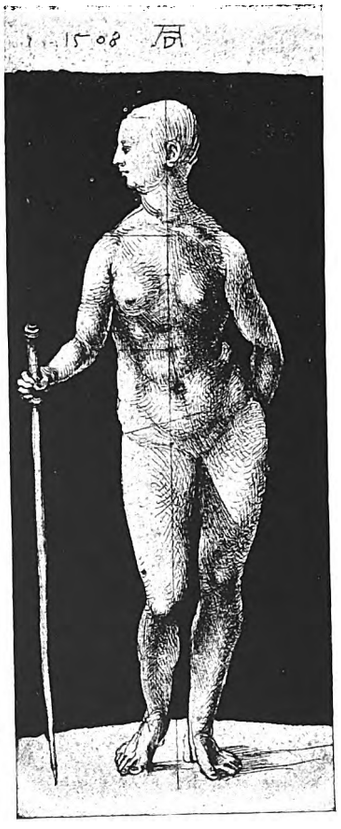

*A—Nude woman standing on a globe.* Brown pen and ink. 32.5 by 12 cm. Signed and dated 1498. *B—A Bull.* Indian ink. 17.5 by 14 cm. Signed and dated 1508. *C—Nude woman holding a stick.* Brown pen and ink, with brown wash background. 23.5 by 9.5 cm. Signed and dated 1508

*D—Virgin and Child with a Pillar.* Brown pen and ink. 24 by 20 cm. Signed in darker ink

*E—Virgin and Child and St. Joseph.* Brown pen and ink. 26.5 by 20 cm. Signed and dated 1512

Plate II. An unknown Collection of Dürer Drawings

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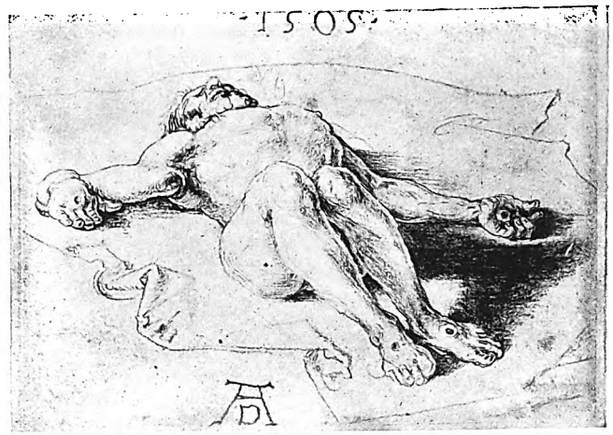
A—

B—

*A*—Study of nude youth. Pen and ink. 28 by 44.5 cm. Signed. *B*—Study of seated Virgin, with sketch of a man's head. Pen and ink

*C*—Design for the Ascension. Brown pen and ink. 31 by 22 cm.




*D*—Design for a dead Christ. Black chalk on white paper. 17 by 23 cm. Signed and dated 1505

*E*—Design for an Entombment. Brown pen and ink. 20.5 by 20.5 cm.

Plate III. An unknown Collection of Dürer Drawings

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There appears to be no obvious solution to the problem.

These three are examples of Dürer's early, undeveloped style of draughtsmanship. The remaining illustrations show a fuller and freer development. One of the two studies of the *Virgin and Child* [PLATES II, D and E] is dated 1512, and they are both clearly of the same period. So is also the study of the Virgin alone, with a man's head [PLATE III, B]. These three drawings should be compared with No. 143 in Lippmann. The man's head is a great favourite of Dürer's, cropping up constantly in the woodcuts and engravings.

It is difficult to date the nude, seated male figure [PLATE III, A], even approximately. There are certain weaknesses in the drawing, but no real reason to doubt its being the handiwork of Dürer. The nude woman holding a stick [PLATE II, C] is thoroughly typical of the artist's numerous studies from the life. It has close affinities with Lippmann 173, which is dated 1504, and is of particular interest in connexion with the great *Adam and Eve* engraving.

The chalk drawing of the *Dead Christ* [PLATE III, D], dated 1505, is remarkable for its handling of a subject of which there is no example in Lippmann. The *Risen Christ* [PLATE III, C] immediately suggests comparison with the woodcut of the *Resurrection* (Bartsch 15) in the *Greater Passion*. The latter is dated 1510. The general arrangement is similar in the drawing and in the woodcut, and the nimbus of angels is almost identical in both, but the figure of Christ in the drawing is infinitely more majestic. The sketch is slight and rather hasty, but in conception it must rank as one of Dürer's noblest feats.

Unquestionably the latest in date of the drawings illustrated is the *Entombment* [PLATE III, E]. The style is looser than that of the other drawings, and a certain lack of that intimate feeling which forms the charm of Dürer's earlier work is to be noted. Even so, the composition is a very moving one, owing something perhaps to Italian masters like Mantegna. Its date may certainly be considered posterior to 1520.

The state of preservation of these drawings is remarkable. In most cases they are not laid down, and some have drawings on the reverse. The water-marks are very easily discernible. In the absence of books of reference, and as descriptions of water-marks that are only approximate have little practical value, the notification of these has been omitted. There is, however, considerable material here for future investigation.

Appended is a short description of the Dürer drawings in the collection which are not illustrated in this article. The reference numbers are those of the museum catalogue. Dimensions are in centimetres, upright measurement being given first:

No. 8321.—Study for a *Virgin and St. Joseph* in adoration. Black pen-and-ink 15.5 x 17.5. Signature AD. and date 1515 in brown ink and of doubtful authenticity. The drawing itself is doubtful, but may be a very early example of Dürer's work.

No. 8313.—*Study of Drapery.* Brown pen-and-ink. Signed and dated 1511. 14.5 x 19.5.

No. 8302.—*Samson carrying away the Gates of Askalon.* Elaborate drawing with Renaissance ornament, putti, etc., perhaps study for altar-piece. Signed. Black pen-and-ink. 30.5 x 13.

No. 8296.—*Nude Man* (Samson ?) and lion. An unfinished study in brown ink. Signed. 27 x 14.

No. 8305.—*A Youth grasping the end of an Oar.* Signed. Brown pen-and-ink. 16 x 10.

No. 8299.—*Virgin and Child seated on ground.* The Child is at the breast, the Virgin has long flowing hair. Silver-point on lilac-coated paper. 12 x 9. Extremely fine and typical, but torn across the Virgin's eyes.

No. 8300.—*Head of Child.* Small brown ink sketch on blue paper. 11 x 9.

No. 8310.—*A Horse seen from the side.* Silver-point on blue-coated paper, the head finished in ink. 16 x 20.

No. 8306.—*Nude Woman holding mirror in right hand.* Signed. Brown pen-and-ink. 25 x 19.5.

No. 8318.—*Head of bearded Old Man,* full face. Black-and-white chalk on red-coated paper. 27 x 18.5. Fine and important.

No. 8312.—*Head of a Peasant.* Black chalk on red-coated paper. 23 x 18. Much faded.

No. 8298.—*Two of the Holy Roman Emperors,* in separate panels on one sheet of paper. 17.5 x 20. Brown pen-and-ink washed in water-colour. Possibly by Dürer.

No. 8315.—Diamond-shaped panel of ornament—an eagle perched on a flowering plant. Brown pen-and-ink with background of solid brown wash. 13 x 13. Fine.

No. 8316.—Study for *Virgin and Child with St. Joseph* in background. Signed. Brown pen-and-ink. 11.5 x 8.

THE NATIONAL ART-COLLECTIONS FUND announces that Mr. Roger Fry will address a meeting of members in the Queen's Hall, on March 24, at 8 p.m., the subject of the lecture being Flemish Art, with special reference to the pictures in Burlington House. Mr. Fry will lecture first on the Primitives and then, after an interval, on the artists of the seventeenth century. There will be lantern slides of numerous pictures in the exhibition.

The Fund has recently enjoyed greatly increased support, but still more members are needed if it is to be enabled adequately to deal in the interests of the Nation with important privately owned works of art as they come on the market.

Mr. Fry's lecture, it is believed, will be the means of inducing many interested in art and aware of the Fund's activities to apply for membership. We earnestly hope that those of our readers who are not in a position to present works of art to our public collections will take advantage of the present opportunity to induce friends to send to the hon. secretary at least the small minimum subscription of one guinea, which admits the subscriber to the lecture hall and also allows him to take advantage of the many privileges offered by the Fund.



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# THE LITERATRE OF ART

**FROM ALPHA TO OMEGA. BY SIR MARTIN CONWAY.**
HISTORY OF ART. By JOSEPH PIJOAN. Translated into English Vol. I. 548 pp. with 875 ills. + 61 pl. Vol. II. 564 pp. with 858 ills. + 62 pl. Barcelona (Salvat).

The author of this book has had a distinguished career. He was professor of the School of Architecture at Barcelona, in which city he founded the Institute of Catalan studies. He then went to Rome as the first head of the Spanish School of Archæology there. After that he worked for two years as a student in London and then went to Toronto as Professor of Art, and was employed also as an architect in that city. Now he occupies a professorship in California. The work we have here to consider is the fruit of many years' study and labour. It was published in Spanish in three handsome volumes and is now being issued in an English translation, the first volume of which as well as the three volumes in Spanish are before me. They form what for size, illustration, and printing is obviously a monumental work. Here we have what claims to be a complete résumé of the successive steps of alternate development and decline of the schools of art of the world. It is, up to the present moment, perhaps the most ambitious effort of the kind, and the author has spared no pains to make his work as complete and illuminative as possible. What, of course, first strikes one who holds the book in his hand is the multitude of the illustrations. In the first volume they number approximately 900, including many full-page plates, some of them reproductions in colour, of important objects. Colour reproductions are by no means always successful, but most of those here introduced are very good. I might name as specially excellent the print depicting the well-known and much-debated Lady of Elche, which is counted among the great treasures of the Louvre. The prints in the text are done by the usual surface printing process, which the heavily loaded paper allows to be made through a very fine net. The results are, therefore, throughout quite excellent, and it is a pleasure merely to turn over the pages and look at the prints. For the most part they, of course, reproduce well-known objects, but the author has been able to supplement what we may call the almost classical series of reproductions with a selected number of less well-known, but no less important, objects. I have cast my eye through all the three volumes of the Spanish edition, which guarantee that the English edition, whereof only the first volume is now issued, will not fall below the level of that volume.

The first volume deals with the history of art from the earliest beginning down to the decadence of art at Rome; it likewise includes a chapter on the modern art of primitive peoples and another dealing in a summary but suggestive and informing manner with the aboriginal art of America. These form the first and last chapters of the volume, and naturally stand out of the chronological order; otherwise we follow a regular sequence of times and countries. We begin, of course, with a sketch of the arts of the Reindeer Age in Europe. A plentiful series of illustrations depicts the characteristic wall paintings, carvings in ivory and bone, and the like well-known antiquities. We then come to the Megalithic Age with its dolmens and its menhirs, and so to the Neolithic temples and neuraghis of the Mediterranean region. We are naturally led on to the prehistoric arts of ancient Egypt, and then by regular sequence down the dynasties to the late days of the Egyptian Renaissance. The art of Assyria is next dealt with. Its origins are traced back to Elam and Chaldea, and down to the late days of Nineveh and Babylon. Persia has a chapter to itself, while the next is devoted to an account of the spread of Oriental art westwards, its connexion with the Hittites, with Phœnicia and Cyprus, with Palestine and the Mediterranean colonies of the nations of Western Asia down to and including the early arts of Spain. The vast subject of Asiatic art, including all the lands from India to Japan, has had to be compressed within twenty-four pages and illustrated with thirty-five prints. Obviously it is difficult to treat so vast a subject within such narrow limits. Moreover, the author by beginning with India and, of course, at the time of writing, uninformed of the recent discoveries which link prehistoric India and Mesopotamia together, and then jumping to China, with only briefest reference to the wonderful discoveries in Central Asia and Mongolia made by successive expeditions, fails to give any sense of the evolution of Asiatic art or of the relation of the parts to the whole. The titles of some of his illustrations are vague and seem to indicate that his interest in this portion of the subject was not very keen. Thus a view of Srinagar is not named, whilst two ruins in Kashmir are merely described as situated in India. With the eleventh chapter we commence the history of classical archæology, which is carried on in six chapters from the Minoan to the Hellenistic period. One hundred and eighty-five pages and 326 illustrations proclaim the author's keener interest in and deeper knowledge of this subject. He may be praised for the concise and, broadly speaking, truthful exposition of it, and the reader is led on by the interesting text from school to school and from artist to artist. The illustrations include a number of illumina-



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tive plans and display important buildings and sculptures.

The remaining 134 pages of the volume are devoted to the arts of Italy and the Roman Empire to the end of the fourth century A.D. After brief reference to the prehistoric remains of Italy and just a mention of the terramare and Villanova, we rapidly approach the Etruscans, whose activities are briefly but clearly described. The chapters upon Roman art are among the best in the volume and the illustrations are excellently chosen. Art in the Roman provinces receives such attention as restricted space permits and many of the principal monuments are well illustrated.

From what has been said the reader will observe that this work is not arranged on strictly chronological principles; that is to say, we are not given any view of the simultaneous art production of the known world in successive epochs, but are led to examine the arts of particular regions separately and each from its remote beginnings to its full growth. An author is, of course, at liberty to choose his own method of treatment. M. Pijoan must be congratulated upon the amount of information that he has brought together within a reasonable compass and the beautiful set of illustrations by which he has accompanied it.

[Since the above review was written, the second volume of Mr. Pijoan's work has been published. It takes the reader from the origin of Christian art to Memlinc and Gerard David and includes Byzantine, Germanic, Celtic, Carolingian, Moslem, Romanesque, and the monastic art of Cluny and the Cistercian order. The standard of production is in every way equal to that of Vol. I.—EDITOR.]

**INDIAN ART. BY SIR THOMAS ARNOLD.**

ANCIENT INDIA FROM THE EARLIEST TIMES TO THE GUPTAS; with notes on the architecture and sculpture of the mediæval period. By K. de B. CODRINGTON. With a prefatory essay on Indian sculpture by WILLIAM ROTHENSTEIN. XV + 65 pp. + 76 pl. (Ernest Benn.) £6 6s.

A sane appreciation and estimate of the worth of Indian sculpture is quite a recent addition to the history of criticism; for it was only sixteen years ago that one who had done more than most of his contemporaries to make Indian art known in this country—the late Sir George Birdwood—ventured to say of the Indian representation of the Buddha:—

> This senseless similitude, in its immemorial fixed pose, is nothing more than an uninspired brazen image, vacuously squinting down its nose to its thumbs, knees and toes. A boiled suet pudding would serve equally well as a symbol of passionless purity and serenity of soul.

Such a contemptuous judgment has by now been left far behind, but the way is strewn with much political pamphleteering and many fantastic metaphysical vagaries masquerading as art criticism. Towards the formation of a sounder judgment no one has worked more effectively in this country than Professor Rothenstein, both by his own teaching and the wise counsels that have guided the India Society in its efforts to direct attention to this neglected domain of the activities of Indian art. Mr. Codrington has, therefore, been fortunate in obtaining the co-operation of so distinguished an authority, in the publication of his account of the sculpture and architecture of Ancient India.

In his prefatory essay, Professor Rothenstein pleads for a more generous estimate of the Indian genius, prompted by the belief that

> the hesitation in placing Indian plastic art on a level with other Far-Eastern sculpture is an injustice.

But his judgment is too well-balanced to permit him to accept those metaphysical interpretations which credit the Hindu sculptor with a deliberate intention of expressing spiritual ideas in forms however grotesque and repellent.

> It is doubtful, he writes, whether the Indian carver had more purely spiritual ends than other artists in Europe and Asia . . . No doubt many of them had strong religious convictions; but it is unlikely that they differed from other artists, who regard the appearance of things as being the simplest solution of the problem of existence.

At the same time, he frankly recognizes that for those who approach the study of Indian sculpture under the influence of the traditional canons of beauty, as generally accepted in Europe, some intellectual and æsthetic readjustment is necessary before an adequate appreciation of such unfamiliar presentations as those of the many-armed Durgā and the elephant-headed Ganesha, can become possible; and to this end he rightly emphasizes the prerequisite, that

> We must be receptive of the Indian idiom; some knowledge of Indian concepts is necessary in order that these shall not trouble or obscure our vision when we look at stones which were carved by men employed to illustrate the beliefs of a given time and place. But what gives value to them as art is the artist's intuition that form, intensely felt, with its latent energies evoked, interpreted and communicated, is itself a great end.

It was doubtless somewhat of a similar desire to emphasize the originality of Indian art that prompted Mr. Codrington to begin his text with Palæolithic and Neolithic India. But he passes on rapidly to the historical period, and in the remainder of his book gives a survey of Indian architecture, sculpture and political history from the period immediately following the invasion of Alexander to the fifth century of the Christian era—and at this date, with a few concluding remarks, he stops, though more than half the plates in the volume illustrate the artistic activity of succeeding centuries right up to the twelfth century. In this historical survey, he duly notes the operation of foreign, and especially Hellenic, influences, but he claims for the so-called Mauryan capitals and the Bharhut sculptures, a purely Indian origin, and hold that such non-Indian elements as may be discernible in them, are Asiatic rather than Hellenic. His conclusion is that



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there is a purely Indian element in Indian sculpture, and that this sculpture has had a consecutive and uniform development from its origin in the Indian genius; and he resists the attribution of Hellenic influence in many instances in which his predecessors have asserted it. He bases his conclusions on a serious study of his material and has made an important contribution to the study of Indian art.

But the volume is disappointing in several respects. So many of the plates reproduce examples that have been made familiar in one publication after another; while, on the other hand (since such costly publications cannot be undertaken in rapid succession), it is matter for regret that the opportunity has been lost of making accessible to English readers some of the finest examples of Hindu sculpture of the period under review. There is no illustration of the capital of the Sārnāth column, though Mr. Codrington lays special stress on its fine conception and execution and discusses at length its artistic provenance. He, more than once, complains that he could not obtain negatives of examples of the work of the Mathurā school; but Mathurā is easy of access, and if the authorities of the local museum were unaccommodating, any one of the great firms of photographers in India could have sent a competent man to that city to obtain the required material. Special photographs were procured of the great group of temples at Khajurāho, but where these differ from those already available in Sir Lepel Griffin's well-known work, they lack the clearness and precision of which modern architectural photography is capable, and fail to do justice to the grace and beauty of the wonderful groups of sculpture which in this remote spot escaped the iconoclasm from which the monuments of Hindu art suffered so severely in other parts of India.

Mr. Codrington makes no claim to be a Sanskrit scholar, but he would have done well to have consulted some orientalist, who would have set him right in his often haphazard indications of the length of Sanskrit vowels.

**DRESDEN CHINA. BY BERNARD RACKHAM.**

MEISSNER PORZELLAN. By ERNST ZIMMERMANN. 369 pp. with 121 ill. + 62 pl. (14 in col.). Leipzig. (Hiersemann.)

The Meissen factory will always occupy a position of distinction apart in the history of pottery as the seat of the first successful attempt, after a long period of fumbling experiment elsewhere, to acclimatize porcelain in Europe. Böttger's discovery made possible the vast European porcelain industry of to-day; in the history of art it has yet another importance as the prelude to the use of porcelain on a large scale as a medium for small sculpture. Any book that offers a good narrative of the growth and development of this factory must therefore be of interest, and Dr. Zimmermann's new work is pre-eminently such a book—readable, full of information and admirably illustrated. Especially interesting is his account of the earliest essays, made during the lifetime of Böttger, in figure-modelling. Kändler, the gifted sculptor summoned in 1731 to take charge of the modelling rooms, has the just credit of creating one of the most characteristic manifestations of the eighteenth century art—what was indeed *eine wirkliche Bereicherung der Kunst;* it is unfair to his fore-runners, however, to overlook the fact that some twenty years earlier figures, of which some at least, as Dr. Zimmermann has shown, were interesting original compositions, were being made in the " red porcelain " body which preceded the true white porcelain. Böttger was, indeed, a man of versatility. Like Wedgwood, he tried a great variety of technical methods. He perceived that his newly-discovered material could be used for figure-modelling as well as for pottery vessels. He re-invented lustre painting and established gilding, applied by a better method than in China, as a recognized means of decorating porcelain. He made ceaseless, if unsuccessful attempts to emulate the underglaze blue painting of the East.

After the death of Böttger, Höroldt was appointed with the express purpose of increasing the chromatic properties of the wares. It is interesting to note that he anticipated Wedgwood's jasper wares by producing a body stained throughout its substance, though the colouring thus obtained seems to have been too weak and pallid to satisfy the craving of the period for strong and splendid tones. If Kändler was the creator of the appropriate plastic expression in porcelain of the spirit of the rococo, it was Höroldt who devised a style of painted decoration which has set the standard for all subsequent porcelain painting. To him, at least as much as to Kändler, the triumphant success of Meissen was due.

It would be impossible here to go further into the details of the story related by the learned Keeper of the great porcelain collection at Dresden. It is worth remarking that he does not leave unnoticed the very latest work of the factory. The revival of Böttger's' beautiful red stoneware body and its use as a medium for numismatic art have had happy results, whilst in white porcelain Paul Scheurich and other sculptors are producing work worthy to be named with that of their famous predecessors of the eighteenth century. This oldest of European porcelain factories seems to have before it a hopeful future as a centre of live artistic energy.



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**FIFTEENTH-CENTURY PRINTS. BY CAMPBELL DODGSON.**

HANDBUCH DER HOLZ-UND METALLSCHNITTE DES XV. JAHRHUNDERTS. By W. L. SCHREIBER. Bd. I. Holzschnitte, Nr. 1-735 xx, 240 pp. Bd. II, Nr. 736—1173, x, 176 pp. Leipzig. (Hiersemann.)

These are the first two volumes of a new edition, amplified by the inclusion of very numerous woodcuts discovered since the publication of the original work of the "Manuel de l'Amateur de la Gravure sur Bois et sur Métal au xv^e siècle," the corresponding portion of which (the later volumes contained block-books and incunabula) appeared in somewhat faulty French in the years 1891-9. The much increased bulk of the material to be included necessitates the division of the original three volumes into five. Four of these, describing woodcuts, will contain (1) Biblical subjects, (2) The Trinity, God the Father, Christ and the Blessed Virgin, (3) the Saints, (4) Mythical, allegorical and profane subjects and forgeries. The fifth volume will contain all kinds of relief cuts from metal, and the sixth an excursus on the development and technique of early cutting on wood and metal, and all disquisitions relating to subjects and the iconography of the Saints. In the "Manuel" such disquisitions were interpolated in the text whenever the subject or Saint in question was first mentioned. The text of the catalogue is all the clearer and easier to consult for being relieved of these digressions, though it would be undesirable to have them suppressed.

The original "Manuel" had become an indispensable, though far from perfect, guide for finding the widely-scattered specimens of the fifteenth-century woodcut, so rare that it is quite exceptional for even two or three impressions of any cut to be extant. Its numbering has been so universally adopted in the arrangement of collections, and in the references to woodcuts in literature, that any alteration in it would have caused great confusion. Professor Schreiber has wisely refrained from any such radical change, and has solved the difficulty by inserting newly-discovered woodcuts, many of which have been published in the series of volumes arranged by collections issued by Heitz (useful, though untrustworthy as regards accuracy of reproduction), and in the far superior publications of the Graphische Gesellschaft, now extinct, in their proper order of subject under subsidiary numbers (69 a, b, c, etc., and the like).

It is surprising that while preparing to re-issue a work of such magnitude, Professor Schreiber should have omitted to extend his researches to England, which contains two collections of great importance. It is true that England has lagged behind the Continent, including not only the German collections but that of Paris, in the way of publication. Publications, both of the British Museum woodcuts and of those at Oxford, long delayed, are now well on the way to appearing; but even without the aid of such publications, a visit or enquiry could have elicited information for which Professor Schreiber does not seem to have thought it worth his while to apply.

In response to the request expressed in general terms at the end of the preface to the first volume, he may be here informed that the following Schreiber numbers, of which he appears not to have ascertained the present whereabouts, are now in the British Museum: 390, 445, 674, 900, 943, 1004, 1117, 1118, 1189, 1343, 1402, 1514, 1516, 1523, 1710, 1715, 1942, 2516 (an unrecorded impression). Two further additions of great importance are the superior originals of the *copies* which he has described as 1195 and 1460, while the important copy of the *Arms of Christ* after the Master E. S., described by Lehrs (No. 188b) though not in Schreiber's "Manuel," is also in the British Museum. In addition to these there are eight woodcuts undescribed in the "Manuel," of which four may be called very important subjects. One of them, *St. Nicholas,* has been published (along with the original of Schreiber, 1195, already mentioned), in the BURLINGTON MAGAZINE (xxix, 6), and it is to be hoped that this will not be overlooked in the third volume of the *Handbuch.* A small *Last Judgment* (85 × 58) should have been in the first; an *Ecce Homo* (fragment), *Queen of Heaven with SS. Barbara and Catherine,* and a large *"Maria im Ährenkleid,"* in the second, while a *St. Bernard of Menthon* (not of Clairvaux), a subject so rare that it does not figure in the "Manuel" at all, a fine and very early *St. Erasmus* and the *St. Nicholas* mentioned above, will belong to the third. A *St. Anne* (probably French) entered the collection only last December. Among metal-cuts new subjects will be found in like proportion; but there is plenty of time still for these to be recorded. Some are mentioned in the list of new acquisitions published in this number. All of these will be reproduced in the forthcoming publication of the British Museum cuts.

In his list of collections, Professor Schreiber is no doubt right in including private collections such as Davidsohn, "Holtorp," which ought to be "Holtrop," Huth, Lanna, Lempertz, Przibram, etc., with a note that they have been dispersed, since the woodcuts formerly owned by these collectors are still associated with their names, and it is often difficult (though Professor Schreiber might have made greater efforts to overcome the difficulty) to ascertain where they now are. In one case, the Dutuit Collection, which has been for many years in the Petit Palais at Paris, he professes to have been unable to discover whether it is still at Rouen. Charles *Elias* Norton, would not, perhaps, be recognized as a citizen of Cambridge, Mass.

Professor Schreiber is, of course, conscientious in quoting the recent, as well as the older literature, on the subject, but he adheres to late dates for many woodcuts which it has been the tendency of all recent criticism to attribute to the first half, often the first third, of the fifteenth century. The further study of early fifteenth-century painting, glass and miniatures has led to an almost unanimous departure from the standpoint adopted by Professor Schreiber in the "Manuel" and maintained, it seems, imperturbably in the "Handbuch." He will, of course, have his say on this matter in the sixth volume. C. D.



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**Der Römische Maler Andrea Sacchi.** Ein Beitrag zur Geschichte der klassizistischen Bewegung in Barock. By HANS POSSE. 158 pp. ill. + 24 pl. (Italienische Forschungen herausgegeben vom Kunsthistorischen Institut in Florence. Neue Folge, Erster Band.) Leipzig. (Seemann.)

The first volume of the new series of Italienische Forschungen issued by the German Kunsthistorisches Institut in Florence, deals with the seventeenth-century Roman painter, Andrea Sacchi. This very competent and careful study by Dr. Hans Posse, described in the sub-title as a " contribution to the history of the classical movement inside the Barock," is an important contribution to the history of seicento Italian painting. Andrea Sacchi, born in or near Rome in 1599, a pupil of the Carracci scholar Albani, enjoyed a reputation during his lifetime, and on to the end of the eighteenth century, second to none. Dr. Posse's careful analysis of his style and the tendencies which he represents goes far to justify his contemporary reputation, which, resting as it did mainly on his large religious compositions mostly preserved in the churches and palaces of Rome, and not easily seen or noticed by other than professed students of the period, make the estimate of his importance a matter of some difficulty. Though his general idiom is that of the baroque, he simplifies and concentrates and works out the theme he has to represent with unusual lucidity. Dr. Posse, however, rejects Hermann Voss's attribution to Sacchi of the pseudo-Velasquez portrait of Alexander del Borro at Berlin; this attribution was a compliment indeed to Sacchi's powers, and though Dr. Posse makes out a conclusive case for abandoning it, the compliment was hardly exaggerated.

The book is extremely well documented and the knowledge not only of the painting but also of the architecture and literature of the period displayed by Dr. Posse, is deep and extensive. As a foundation for the study of a period of painting—the importance of which is beginning to be appreciated—the work is indispensable. A. E. P.

**Musées du Louvre. L'Art Chinois.** PAR G. MIGEON. Paris. (Albert Morancé.)

In the Louvre, as in all old museums, Oriental art suffers from the lateness of its discovery. " The places in the sun " are occupied already by the Renaissance, Greek, Egypt, etc. Hence those who want to see the Chinese and Japanese painting and sculpture in the Louvre, have to enter by a back-door on the Seine, where the collections are not open every day, and where many never find them. M. Migeon's little album of Chinese Art at the Louvre will, one hopes, bring this section more visitors. In any case, it does a service to students all over the world. These fifty-seven collotypes do not, however, cover the whole range of the Chinese art in the Louvre. The Ceramics have been the subject of an album in the same series, and the Pelliot Collections are to be the subject of another. The pictures brought from Tun-huang by M. Pelliot include the most precious specimens of Chinese painting in the Louvre: hence the present publication does not do full justice to the importance of the pictorial section. The version, bequeathed by Marcel Bing, of the grand Kwan-yin, associated by tradition with Yen hi-pēn, should be better known. This, and a few other examples, are given, not very successfully, in colour. The sculpture and metal work are more important than the paintings. Many fine pieces are reproduced, such as the two superb T'ang lions in stone, the charming Wei *stele* (Plate 14), the seated Kwan-yin, and the strangely interesting " Trinity " in bronze: to name a few. It is a most difficult thing to give in two pages a lucid and scholarly account of vast subjects like Chinese bronzes, paintings, etc., but the summaries prefixed to the catalogue of each section show that this is the kind of thing that M. Migeon does to admiration.

## ART IN AMERICA: THE DETROIT INSTITUTE OF ARTS

The occasional visitor to Detroit who has followed the development of the city during the past ten or fifteen years is impressed by the rapidity of its growth and by the way the Institute of Arts is keeping pace with the annual output of Ford cars. If this growth of the museum were merely one of size it would not, necessarily, deserve mention. Growth is what on would expect in a comparatively new and commercially prosperous community. But the Detroit Institute of Arts is becoming known for the quality of its collection, and those who follow its *Bulletins* and the published articles of its Director, Dr. W. A. Valentiner, feel that behind it all is a definite and clearly thought out museum policy. This policy extends to the building up of a public interest in the collection as well as to the formation of the collection itself.

One cannot review the past few years at the Detroit Institute of Arts without a temptation to theorize a little on museum practice and conduct. When the museum changed its name and became municipally supported, subject to the rules of the Civil Service, some of us expected to see one more instance of a publicly owned, politically mismanaged institution. History furnished us with many examples to prove that art and politics were strange bed-fellows and that art usually got the worst of it. But the chief result of the association of the two in Detroit seems to be an increased sense of pride in the city's own museum.

Then there arose the question of the ideal museum director. Many felt, and still feel, that the place for a man who is a specialist in one field is a curatorship, not a directorship—that a man who has devoted himself with zest to one branch of art usually collects in that field and does not keep the proper balance in his buying. However, it seems to be Dr. Valentiner's policy to maintain the same high standards in his American and Oriental departments that he has established in the German and Flemish sections. In fact, acquisitions which he has announced in the past six months include two Sullys, a Thomas Hudson, a Poussin, a Chardin, a Zurbaran, a Neri di Bicci, a Benedetto da Majano, and a Michelangelo drawing, four pieces of early Oriental sculpture and one Chinese fresco painting, in addition to several notable paintings from the north of Europe.

The new building of the Institute, designed by Professor Paul P. Cret, of the University of



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Pennsylvania, will probably be completed during the coming summer and ready for occupancy in October. Professor Cret, who has written some interesting articles on museum planning and the avoidance of museum fatigue, has attacked his problem with breadth of view. He, too, has a definite policy. It is good in theory, and, if one may judge from a partially completed structure, promises to be so in practice. First of all the building is suited to its purpose as few older museum buildings are. It is dedicated to the idea of the informal period installation which is gradually gaining favour here in America. Pictures, sculpture, and the decorative arts of a period are to be grouped together, not as rows of specimens but as correlated expressions of the spirit of a time and place. Professor Cret has probably come to the conclusion that museum fatigue is not due to physical exhaustion, but to the mental boredom which comes from rows of similar objects, or to the emotional weariness which is the result of looking at one picture after another around the walls of large galleries. The rooms in the new Detroit museum are to be small, and, contrary to all scientific theories of uniformly dreary illumination, they are to be lighted from the side. If Professor Cret shows us that this can be done he will have performed a service to future museums.

Another feature of the building which is novel and full of promise is the plan for leading the visitor back through the centuries of art, showing him first the arts of his own time, then those of yesterday, then the primitives, and, last of all, the Oriental collection, which is in all probability the most difficult for him to understand. On one side of the building the visitor will explore American art, on the other European. He need go only as far as his interest carries him.

These plans indicate a wish to meet the public half-way, to make the approach to art as easy as possible. The atmosphere of various periods will be suggested by an original Gothic chapel, a ceiling by Tintoretto, or an eighteenth century panelled room incorporated in the building. And, lest the visitor feel that he is in too strange a world, he will be allowed surprise vistas here and there of trees, garden courts, and fountains.

All of this would be an empty shell if the collections were inferior in quality. But the foundations which were laid some years ago by the gifts of the late James E. Scripps were sound, and it is possible that they have influenced the standard of subsequent purchases. The Scripps collection of early paintings, like the Jarves group at Yale, was formed before such things were fully appreciated in this country. To it has been added recently a *Mystic Marriage of Saint Catherine* by Correggio, the gift of Mrs. Anna Scripps Whitcomb in memory of her father.

Other gifts which came to the Institute a short time ago were a *Last Supper,* by Nicolas Poussin and a portrait, *Marchesa Spinola,* by Van Dyck, both from Mr. Ralph H. Booth; and a *Portrait of a Girl,* by Francesco Zurbaran presented by Mr. Howard Young.

Several purchases have been made recently in the field of Oriental art. One, a Chinese *Kwan Yin* in grey stone, is dated 581. According to the inscription, the statue was set up by a son in memory of his father, and the son's wish is that the deceased "may be delivered from all suffering and from falling into the lower paths of transmigration. Let the scalding waters keep in the courses; let the great furnace cease from flaming; let the mountain of swords cast down its peaks; let the leaves of the tree whose foliage is swords lose their keen edges." The statue bears some resemblance to a *Kwan Yin,* also of the Sui dynasty, which was acquired a year or two ago by the Worcester Art Museum. A Khmer head of *Buddha* of the eleventh century is expressive and rhythmic in line. Though it is not so sensitive as the *Buddha* in the Sachs collection at the Fogg Museum, it approaches in quality the beautiful example which Dr. Denman Ross rightly considers "the best of its kind in Khmer sculpture." Two purchases in the Oriental department which are as yet unpublished are a large Chinese fresco from the province of Shan-si, T'ang or Sung period, and a relief of a horse in polychrome tile which is vigorous in design and may be as early as the third or fourth century. It is probably part of a processional frieze and comes from Honan province.

The *Portrait of Sir Henry Guildford,* by Hans Holbein the Younger, which Dr. Valentiner mentions in the December *Bulletin* of the Institute, has been authenticated by various authorities, including Dr. Paul Ganz and Dr. Friedländer. It is a miniature, four and one half inches in diameter and was probably painted from the large portrait of Sir Henry Guildford, which Holbein executed in 1527 and which is now in Windsor Castle. This miniature is, without doubt, one which was in the collection of Thomas Howard, Earl of Arundel. It is the one from which Hollar made an engraving in 1647.[1] From its style, from the fact that Guildford died in 1532 and that Holbein made his second trip to England about that time, it is natural to conclude that the miniature was painted about 1532 or 1533, possibly for Lady Guildford after her husband's death. Other works by Holbein which are interesting in connexion with the miniature are the large portrait at Windsor Castle already mentioned, a drawing for the portrait also at Windsor, a drawing of *An Unknown Englishman* —probably Sir Henry Guildford—in the Basle Gallery, the engraving by Hollar, and several copies of the Windsor portrait which are privately owned in England.

Two examples of early Flemish painting, a *Saint Jerome,* by Petrus Christus, and a *Madonna in the Rose Garden,* by the Master of the Lucia Legend, have been lent by the Detroit Institute to the exhibition of Flemish art in London. The *Madonna in the Rose Garden* is a recent acquisition which has not yet been shown at the Institute. These paintings will doubtless form the nucleus of an important collection of Flemish art in Detroit.

ELLA S. SIPLE

[1] See article by Lionel Cust, BURLINGTON MAGAZINE, No. CXIII, Vol. XXI, inventory of Holbeins in Arundel Collection, No. 30.



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## ART IN FRANCE: The Petit Palais

The limited funds at the disposal of the Petit Palais have paralyzed its growth, but the appointment of a new director, in the person of M. Camille Gronkowski, has inspired some generous gifts. An American Mycenas, M. Auguste Gurney, who has since died, in addition to giving 200,000 frs. to the Palais des Beaux Arts, Paris, also offered them some fine seventeenth century French and Flemish tapestries. These have been hung in the rooms devoted to temporary exhibitions of drawings.

First there are three pieces of Flemish manufacture, illustrating the story of *Perseus and Andromeda.* These represent the *Combat with the Dragon,* the *Sacrifice after Victory,* and the *Triumph.* The other three pieces in the same room, *Blind Man's Buff,* a *Dance,* and *Children's Games,* were woven in the Aubusson factory and bear Vallenet's signature. The tapestry of *Dido and Eneas,* from the Paris workshops, is anterior to the foundation of the Gobelins by Colbert. The series of the *Five Parts of the World* (which consist of six tapestries!), *Europe, Africa, Asia Minor, Australia, China* and *America,* has a room to itself. This is a Brussels-Brabant work, and carries Baertams's signature on the border. M. Gronkowski reminds us that an analogous subject was treated in tapestry at the same period after Sagrestini's Cartoons in Florence.

Woven almost entirely in silk, these six tapestries, which are in an exceptional state of preservation, are of great luminosity. Their compositions are free and charming. The taste for exoticism, that exoticism of the India Company so much in keeping with the baroque, is here shown in the fantastic pagodas, the decorative wild beasts and the theatrical sultans.

The Tuck Collection of eighteenth century French tapestries and porcelains having been added to the Petit Palais, important alterations with a view to housing it have been undertaken.

The public knows, or believes it knows, the Dutuit Collection. Unfortunately the complete series of Rembrandt etchings, which forms part of it is, in that sense, unknown. M. de la Tourette, the under director of the Petit Palais, is ready to assist artists and collectors who express their desire to study these masterpieces of the art of engraving.

In 1928 the Palais de Beaux Arts will celebrate " the centenary of Romanticism " by a big Delacroix exhibition. This retrospective exhibition is eagerly awaited by all the admirers of the master of the *Jewish Wedding.* Waldemar George

## LETTERS

### MANET, DUMAS, GOYA AND TITIAN.

Sir,—In his most interesting article, " Manet and the Olympia," in the January issue of The Burlington Magazine, M. Paul Jamot restates, once again, the problem of the title which has puzzled art historians for so long. He is doubtless right when he describes as obscure the five mediocre lines which Zacharie Astruc wrote to accompany Manet's famous contribution to the Salon of 1865. He is probably right, also, in assuming that the title was an after-thought on the part of the artist. But he is perhaps too positive in his assertion that: " Even to-day we do not know why Manet gave his heroine this name or even what significance and character he attributed to her."

So far as I am aware, no one has yet thought of connecting *Olympia* with " La Dame aux Camélias." The novel is read by few people nowadays. But it had only been fifteen years published, and was still most popular, when Manet painted his masterpiece. Many who saw the picture on its first appearance must have connected the sitter with the Olympia described by Dumas fils as " undoubtedly the type of the courtesan without shame," the " blonde and thin " mistress with whom Armand Duval replaced Marguerite Gauthier. Dumas was not original in his choice of the name. It had been used before, by many writers in many ages, to designate similar characters. This would account for the otherwise inexplicable and unprecedented rage which *Olympia* aroused among the prudes of the Second Empire.

It would explain, also, the slight difficulty which M. Jamot finds in Baudelaire's allusion to the picture. He quotes the poet as saying that " le tableau représentant la femme nue avec la négresse et le chat (est ce un chat decidement?) était très superieur au tableau religieux "; and he asks us to infer " that Manet hesitated for some time between several possible comparisons " (foils?) " to Olympia," because it would appear that Baudelaire was not " even quite certain about the cat." But, surely, Baudelaire simply meant to imply that the cat " (is it really a cat?) " might be regarded as a familiar spirit attendant upon a lovely witch.

M. Jamot states that " It is probable that a first idea of this picture . . . was derived from a reminiscence of Goya," and proceeds to assert that " a connexion undoubtedly exists " between it and Goya's *Maja Desnuda,* offering what he considers " another and conclusive proof " to " those who still doubt Goya's part in the genesis of *Olympia.*" The doubters may be pardoned for persisting in their doubts, and for considering M. Jamot's " proof " to be no more than an ingenious and plausible speculation. For they will remember that, as M. Jamot himself admits, " Manet was no great admirer of Goya." They will remember, moreover, that when Manet painted Olympia he had not yet seen the *Maja Desnuda.* His first and last journey to the Prado was not made till the August of 1865, after the closing of the Salon in which *Olympia* was exhibited.

It is only fair, however, to draw attention to a curious fact which seems to have escaped M. Jamot's notice, and which may be cited as strong evidence in support of his theory. This is to be found in a letter which Baudelaire sent in 1859 to Nadar, urging him to buy two small replicas of the *Maja desnuda* and the *Maja vestida* which were then to be found in the establishment of a picture dealer called Moreau, in the Rue Lafitte.* Nadar,



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as M. Jamot recalls, was the friend to whom Manet presented the picture which he describes as *Mademoiselle Meurend as a Toreador.*

Nevertheless, some of us will continue to persist in thinking that the conception of Olympia is due more to Titian than to Goya. M. Jamot obviously refers to a famous *Venus* of Titian's in the Prado when he says: "At the foot of the bed on which the lovely nude reclines does he not depict a cavalier in a brilliant velvet suit seated before an organ?—surely as challenging and suggestive a detail as Manet's negress." There may be a slight connexion between this *Venus* and *Olympia*: but it is, at best, a second-hand connexion: for this picture, also, cannot have been seen by Manet before he painted *Olympia.* Yet he had, by that time, seen another *Venus* by Titian, during his visit to Florence, where we know he went to study and copy pictures soon after he had left the studio of Couture, in 1858 or 1859. This was the *Venus with the Lapdog,* in the Uffizi. She may be recognized as the true prototype of *Olympia.*

Both lovely creatures are tawny blondes; both are depicted in almost identical attitudes; both have their maids in attendance; both have their pets at the foot of their beds; both wear bracelets on their right arms; and both have flowers. It would be pushing a theory of coincidence too far to conclude that the green curtains and the crimson mattresses which appear in both pictures were purely fortuitous.

M. Jamot hardly advances his argument in favour of Goya's influence by seeking to establish a connexion between the picture which he calls *Mademoiselle Meurend as a Toreador* and *Olympia,* and comparing them to the *Maja Vestida* and the *Maja Desnuda,* respectively. It is still doubtful if the lady in the toreador's costume is really a portrait of Manet's favourite model. The reproductions in the January issue of THE BURLINGTON MAGAZINE do not show a true likeness. The mouths, for example, are quite dissimilar. Victorine Meurend's face is familiar to all students of Manet's work. She appears in the formal *Portrait de Victorine Meurend,* in *Le Déjeuner sur L'Herbe,* in *La Jeune femme de* 1866, in *La Chanteuse des Rues,* in *La Joueuse de Guitare,* in *Le Chemin de fer,* in *Mademoiselle Victorine en Costume d'Espada* and, as M. Jamot has established, as the young boy in *Le Fifre.* The so-called *Mademoiselle Meurend as a Toreador* is more generally known as *La Jeune femme couchée, en costume espagnol*: and critics, heretofore, have not usually seen in it even an approximate likeness.

It is, I feel, audacious to advance conclusions so different from those arrived at by one who is universally recognized as a superlative authority upon French painting. But, while I agree with M. Jamot in holding that the question of the provenance of the title "Olympia" is trivial, the question of the picture's æsthetic derivations is of real importance to all serious students of art, and calls for the fullest discussion.

Yours faithfully,

THOMAS BODKIN.

* Charles Baudelaire, "Œuvres Posthumes et Inédites,," 1887, p. 204.

## *PORTRAIT OF HOLBEIN,* BY QUENTIN MATSYS

SIR,—I find it difficult to accept this picture, illustrated in Mr. Roger Fry's interesting article on the Flemish Exhibition at Burlington House, as a portrait of Holbein, and almost as difficult to accept it as a genuine work of Quentin Matsys—an artist who was as great in draughtsmanship as in the power of intense and subtle characterization. I find a badly-modelled head of a half-witted peasant, with no resemblance whatever to the now generally accepted features of Holbein as we see them in the miniature in the Wallace Collection. Holbein seems to have been a man with a well-shaped head and strong and regular features, and with a singularly steadfast and penetrating expression of the eyes; and, if the drawing at Basle can be relied upon, a man who would be described as handsome. The portrait at Burlington House might very well be chosen to illustrate the very antithesis of these qualities.

While on the subject of Matsys, perhaps I may be allowed to register a not unreasonable grumble at the non-inclusion in the Exhibition of the remarkable panel, the *Duchess of Carinthia and Tyrol.* This work was illustrated in THE BURLINGTON MAGAZINE, with an article by Mr. W. A. Baillie-Grohman.* It is one of the greatest of Matsys's character pictures, and unsurpassed in the drawing and painting of the head, hands and drapery. And it is particularly interesting from the fact that it is one of the few works of this period which has escaped cleaning, and is therefore in absolutely pure condition. The Committee rejected it on the familiar ground of "want of space," but now Mr. Maurice Brockwell tells me that the reason was that it was too ugly! Most of us hold that the importance of pictures should be judged on æsthetic grounds. I sincerely hope that the time is not approaching when the point of view of a certain millionaire type of collector will dominate selection committees, and only pictures depicting pretty women will be thought worthy of serious attention. The attitude of the Committee is more surprising from the fact that the members were able to find room for some obviously (almost comically) spurious works of the later Flemish School, as, for instance, Nos. 259, 262, and 268. I very much doubt if the paint in one of these pictures is quite dry.

Yours faithfully,

HUGH BLAKER

[Mr. Roger Fry, having read the above letter, replies as follows.—EDITOR.]

In reply to Mr. Blaker's remarks on the so-called *Portrait of Holbein,* ascribed to Quentin Matsys, I must plead guilty to having taken the idea of its being a probable portrait of Holbein on trust from those who have gone into the question. Nothing is more difficult or more disputable than these questions of likeness, and I freely admit that the Wallace Collection miniature does appear to bear out Mr. Blaker's objections. But if we turn to the Uffizi portrait, dated 1543, we are confronted with a very different general appearance. This must, I think, be called the portrait of an ugly man. Holbein's good looks, such as they were,

* April, 1921, p. 172 and Pl. 176.



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must have disappeared rather rapidly round about his fortieth year. The coarseness of feature which is implicit even in the earlier portraits now becomes patent. The nose swells into a bulbous end, and the mouth loses its firmness of contour. My own impression is that this portrait of 1543 does correspond fairly closely to the portrait in question; though I repeat my warning about the extreme difficulty of certainty in such matters.

This is, after all, a question of only secondary interest. On the main point of the quality of the picture and its probable authorship I cannot see eye to eye with Mr. Blaker. The portrait is ugly enough, but I do not think it ill drawn. It is treated in a broad and painter-like fashion, which distinguishes Matsys from his tighter, more lineal, contemporaries. The hands, in particular, seem to me very remarkable in this respect. They indicate a painter distinctly in advance of his epoch, pushing forward to the apprehension of new truths of vision, which is again, accordingt to my reading, the special mark of Matsys's art. I believe that this attribution is generally accepted by special students of Flemish art of this period, amongst whom I cannot claim to be considered.

ROGER FRY

## *"A PORTRAIT OF FRANÇOIS I AND ITS VARIANTS"*

SIR,—Into my article, ***A Portrait of François I and its Variants*** in your January number crept an unfortunate error, which was no doubt mine. On page 9 the text for Plate C should read, "*François I,* attributed to Joos van Cleef the elder." May I add a note as to the version of this portrait in the collection of Colonel Michael M. Friedsam, New York? I mentioned on page 8 that the reproduction of it in the *Gazette des Beaux-Arts* of January, 1926, suggested that it might be a version by Joos van Cleef himself; but since the publication of my article, Mr. H. S. Ede has kindly sent me a good modern photograph, which reveals clearly that this version, nearly identical with that at Hampton Court, cannot be by Joos van Cleef himself. It is too much inferior to the original at Philadelphia.

May I also add a note to the article by Dr. Osvald Sirén upon other pictures at Philadelphia, which he was discussing curiously enough in the same number? His attribution to Parmigianino of the *Portrait of a Lady* in the Pennsylvania Museum, reproduced as your frontispiece, involves also *A Musician,* No. 2511 in the National Gallery, which is attributed to Giulio Campi. These two pictures, together with the *Portrait of a Gentleman,* No. 541 in the Wallace Collection, at present catalogued under North Italian School, are among some forty pictures attributed to Campi by Mr. Berenson in the first edition of his "North Italian Painters," and for the sake of the picture at Hertford House, I was examining that at Philadelphia at much the same time as Dr. Sirén. The lady at Philadelphia is, I feel sure, by the same hand as the *Musician* in the National Gallery. Not only are the individual features treated in identical fashion, but the pose of the head and the stare are the same. While Mr. Berenson has sanctioned (provisionally) the attribution of the Hertford House portrait to Bartolomeo Veneto, it looks as if he would also have to abandon to Dr. Sirén's Parmigianino the musician of the National Gallery.

It is impossible to decide that the latter picture relates equally clearly to the Madrid ***Lady with her Three Sons,*** attributed to Parmigianino, from such a reproduction; but one can at least note a very similar display of hands and the same preference for an ugly amputation of the thumbs.

Yours faithfully,
PHILIP HENDY

## PHOTOGRAPHING PICTURES

SIR,—Discussing the difficulties of reflexions, a writer in one of the chief photographic journals advises photographers to dull the shiny surface of varnished pictures by rolling them with putty. I venture to put owners of pictures on their guard against this dangerous practice. To use putty on either an old or a modern painting is likely to do serious damage. The pressure needed to apply the putty may abrade the varnish, and in the case of old pictures where the surface is inclined to flake or blister, paint would almost certainly be broken away. It is, moreover, impossible thoroughly to remove the oil left by the putty without having to use a solvent. This would, of course, disturb any recent varnish or repairs and necessitate subsequent treatment by a specialist. If the oil be not thoroughly removed, then damage of another kind will be done.

Yours faithfully,
W. D. BOOKER

[Our correspondent does not give any hint of the alleged advantage to the photographer in the use of putty. As far as we can see this somewhat barbaric method could only result in the print misrepresenting the picture photographed by lowering the tone of the light parts and raising those of the dark parts. On the face of it, the practice would appear to be a concession to the incompetent photographer, and Mr. Booker's objections are, we consider, also, generally speaking, justified.—EDITOR.]

## TITIAN'S *TRINITY.*

SIR,—Will you allow me an inch or two of space to add a footnote to the interesting article by Sir Charles Holmes in which he describes the preparatory version of Titian's *Trinity,* now in the National Gallery.

Sir Charles begins by saying that the importance and quality of the painting "were first recognized by Baron von Hadeln." Surely that credit belongs to Waagen. I do not know when Baron von Hadeln formed his opinion about the *Trinity.* I saw the picture at Claremont early in October last year and on the 15th of that month a fairly long account of it appeared in the *Morning Post.*

In the course of that notice I quoted from Waagen who said:—

> It is very remarkable. . . . Rich but not very pleasing in composition . . . the painting is throughout excellent, and of a rich deep tone in the flesh. Unfortunately it has been retouched.

The qualities and defects noted by Waagen were then, as I stated, still apparent in the picture, "in spite of the crackled surface and scum that marked much of the actual painting. Up to that time, however, it had not been recorded that the study differed considerably from the completed picture, particularly on the left side. There from top to bottom more of the figures are shown, which suggests that 'La Gloria' at the Prado had been at one time reduced in width. The Claremont version seems to be the more complete in composition owing to the fuller view of the figures.

So far as one can see in the picture's present condition, the symbol of the Holy Spirit was absent, but this uncertainty and the clumsiness noted here and there in the handling were caused by retouching and surface scum."

I am, etc.,
JAMES GREIG



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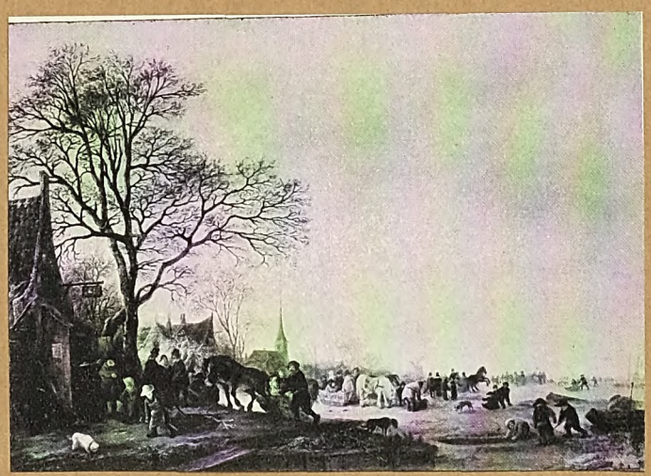

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UMBER CCLXXXIX VOLUME L APRIL 192

# THE BURLINGTON MAGAZINE

*for Connoisseurs*

*Illustrated & Published Monthly*

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*The Death of the Virgin,* after a lost original by Ercole de' Roberti. Canvas, 2.31 m. by 3.07 m. (St. Patrick's Church, Wapping)

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# A LOST PICTURE BY ERCOLE DE' ROBERTI

BY SIR CHARLES HOLMES

ERCOLE DE' ROBERTI, for all that research has done to elucidate his personality and his products, remains a somewhat intangible figure. There is a vague temperamental bond between the various works which criticism now ascribes to him, but that bond would be greatly strengthened if the works in question did not display such considerable, nay startling stylistic differences. Jacopo Bellini, Tura, Cossa, and the Squarcionesques in general, all play their parts in moulding his achievement. If these influences were simultaneous we might expect to find some common term in the sum total which would serve as a test for any new discovery. But Ercole appears to have been so sensible to external suggestions, whether artistic or personal, that he reflects them one after another, and so defies or perplexes those who would like to label him as the possessor of this or that group of technical attributes. It is therefore with no small hesitation that I venture to connect a picture with his name, which has so far, I think, escaped critical notice.

Ercole was painting in Bologna between 1482 and 1486. The indubitable specimens of his work at this time are the predelle to the altarpiece of S. Giovanni in Monte, of which two long panels representing *The Betrayal* and *The Road to Calvary* are in the Dresden Gallery,[1] while the centre *Pietà* is at Liverpool in the Royal Institution. Crowe and Cavalcaselle after commenting on the Mantegnasque influences, which are everywhere apparent, proceed to describe the workmanship as follows:

> A careful outline of great tenuity, but of a broken and cutting character, defines every part with surprising minuteness. The principle of impulsiveness is carried out in action and expression in long, wiry, and vulgar figures. The heads, of a crabbed and often repulsive form, seem the natural precursors of those produced by Costa and Mazzolino; the scanty drapery, intended to be in motion, appears as if cast upon a wet mould in the shape of zig-zags and polygons. The colour, of red and dusky hue in flesh, of positive and glaring tints in dresses, becomes neutralized by juxtaposition to a dim twilight; the distance, a thin wash of varnish, illustrates a theory that tone loses substance as objects recede. The costume is made up of the antique and middle ages. All this yields a quaint mixture of Paduan dryness and grimace with the vehemence of Liberale.

This description, as well as the general style of the Dresden panels so exactly coincides with the large painting of *The Death of the Virgin* in the Church of S. Patrick, Green Bank, Wapping, which is reproduced on the FRONTISPIECE, that the close connexion between them will be evident at a glance. The same stumpy, bald-headed, bearded models, for example, appear in both, but to the best of my knowledge are used nowhere else in Ercole's work. And if further proof of some connexion with Ercole were needed, the columns and fictive reliefs in the Wapping picture supply it.

Moreover, one of the few definite episodes in the life of Ercole during his stay at Bologna between 1482 and 1486, is the painting of two great frescoes, one representing *The Crucifixion*, the other *The Death of the Virgin*. The Garganelli Chapel in the Church of S. Pietro had vaultings decorated by Francesco Cossa. Ercole succeeded him as decorator, and these two frescoes were the result. Vasari's note on *The Death of the Virgin* may be quoted: "On the wall opposite to this one the same man painted the Passing of Our Lady, who is surrounded by the Apostles in very beautiful attitudes, among whom are six figures portrayed so well from life that those who knew them declare that these are most vivid likenesses. In the same work he also made his own portrait, and that of Domenico Garganelli, the owner of the chapel. It is said that Ercole spent twelve years in labouring at this work, seven in executing it in fresco and five in retouching it on the dry."

It may be only a coincidence that Vasari mentions six figures and two portraits, eight in all; though that happens to be the exact number of Apostles represented in the Wapping picture. But when we notice the close stylistic connexion with the Dresden predelle, we can hardly refrain from the conclusion that in this picture at Wapping we may have the single extant relic of Ercole's famous fresco.

The fate of that fresco is recorded by Milanesi in his note to Vasari's account of it. The chapel was destroyed when the church was reconstructed in 1605. A few remnants of the paintings were saved by the pious care of the Marchese Tanari, who had the wall cut away, and the painted fragments taken to the Palazzo Galliera. Then the Tanari family presented them to the Academy of Fine Arts, where they remained hidden in obscurity. Not till 1844 were they brought out and an attempt made to transfer them to canvas. The attempt failed, and the paintings were irreparably lost.

The picture at Wapping, which measures 7 ft. 7 ins. by 10 ft. 10 ins., may, I think, have been painted some considerable time before the chapel was destroyed. The work is executed in oil on canvas without much refine-

[1] Reproduced in Venturi. "Storia dell'Arte Italiana." Vol. VII. Part III. pp. 680-690. Photographs by Braun and Hanfstaengl.



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ment, but with a certain competence and decorative breadth which recall the style of many paintings in the neighbourhood of Bergamo and Verona, dating from the first half of the sixteenth century. The general method is that of the Venetian tradition before it attained its full expansion under Paul Veronese; the pigment being handled freely and fluently, so that full use is made of the grain of the canvas. The painting is covered with an old and much darkened varnish, but there is evidence that if this were removed the colour beneath would prove to be rich and striking. Father Reardon, of St. Patrick's, to whom I am indebted for a photograph of the picture, would, I understand, be thankful if this remarkable work could find a place where its artistic interest would be more widely known.

Its ideal destination would be the gallery at Bologna, the city of its origin, especially since Mr. Berenson presented more than ten years ago to that gallery the companion picture. For by some good luck, an exactly similar copy was made from Ercole's other fresco in the Garganelli Chapel, representing *The Crucifixion*. This copy, authenticated beyond question by Ercole's drawings for it in the Berlin Print Room, measures m. 2.16 × m. 3.185, which is almost exactly the same size as the Wapping picture (m. 2.23 × m. 3.3). There can, therefore, be no reasonable doubt that the two are companion pieces (although the style of *The Crucifixion* reflects Cossa more definitely), and that in them we have records of two of Ercole's most important efforts. The Bologna copy was first noted by Morelli as being in the collection of Dr. J. P. Richter and, as the illustration in the "Rassegna d'Arte" shows (1915, p. 191), it has suffered considerably from neglect and division. In the same article there is reproduced the Louvre copy of an Ercole fragment *Personnages devant un portique* (No. 1677). A comparison of the architectural forms, notably the capital of the central pillar, and of the figure to the extreme right, each identical with the similar portions of the Wapping picture, will confirm still further, if confirmation be needed, the connexion with Ercole de' Roberti.

# THE TAPESTRIES IN THE PALACE OF LIEGE

BY MARTHE CRICK-KUNTZIGER

THERE remains no trace of the magnificent tapestries which decorated the old palace of the Prince-Bishops of Liège, now the Palace of Provincial Government, from the time of its founder, Erard de la Marck. Those hanging there to-day date from the middle of the eighteenth century. By a miracle they survived the fighting and pillage from which the building suffered at the time of the French Revolution. After the palace was restored and refurnished in 1849 and again in 1877, those of the tapestries which were recovered, some of them roughly rolled into bales, having been relegated to the attics, were re-hung in 1851 and again in 1877. They are Brussels tapestries depicting notabilities and landscapes of Audenarde.

The Liège archæologist, D. van de Casteele, found documents relating to these tapestries, and published them in 1878 in an article entitled "Notes sur la Maison des Etats de l'ancien Pays de Liège au Palais des Princes-Evêques, son architecture, son ornementation, ses tapisseries, etc."[1] This unillustrated article is hardly ever mentioned in general works on the history of tapestry; besides, the tapestries in question decorate rooms not accessible to the public, with the result that they are little known; and their publication seems to me the more useful in that they give us the opportunity to complete the information supplied by van de Casteele, and to correct certain mistakes.

The landscapes include thirteen panels, of which some are simply narrow bands; five of them (the largest are 2.8 m. broad) are 3.19 m. in height and hang in the governor's charming little reception room known as the "salon vert." The eight others, 3.77 m. in height (the broadest measuring 2.34 m. in width), partly decorate the large meeting hall of the permanent deputation of the Provincial Council. These landscapes were originally surrounded by yellow borders, imitating carved and gilded Louis XIV frames. Though most of them have been turned under, these borders appear round certain of the panels in the large hall of the Deputation.

The subjects are all of the same pleasant type which is by no means rare in the Audenarde productions—conventional scenes on well-established lines, embellished with birds, particularly peacocks. However, were it not for a document proving that certain tapestries, which can only have been those we are discussing, were ordered in 1752 at Audenarde by a "Sieur David," at the instance of "Messeigneurs de l'Etat-Tiers," one would think they were Brussels work, so fine, close and regular is the weaving. Besides the landscapes, the

[1] "Bulletin de l'Institut Archeólogique liégeois," 1878 (Vol. XIV), p. 351.



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*A—Telemachus hunting with Antiope,* by Jan van Orley. Cartoon for the tapestry shown below. (Liège Municipal Collection)

*B—Telemachus hunting with Antiope.* Brussels tapestry, 1750, by Daniel Leyniers

Plate I. The Tapestries in the Palace of Liège

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*A—Venus, Calypso and Neptune.* Brussels tapestry, 1750, by Daniel Leyniers

*B—Thetis immerses Achilles in the Styx.* Brussels tapestry, mid-18th century, by Van der Borght

*C—Thetis provides Achilles with new Armour.* Brussels tapestry, mid-18th century, by Van der Borght

Plate II. The Tapestries in the Palace of Liège

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large hall contains two very beautiful pieces bearing the signature of the Brussels tapestry weaver, Daniel Leyniers (D. LEYNIERS), and depicting scenes from the Story of Telemachus. The weaving is very careful and, though the drawing has been altered in places by restorations, the brilliant colouring, iridescent and shaded, characteristic of Leyniers' manufacture, has retained a surprising freshness. The borders have been turned back.

D. van de Casteele found all the documents relating to the negotiations between the Etat-Tiers and Daniel Leyniers, including the contract dated February 17, 1750, by which the manufacturer undertook to provide in twelve months' time " two pieces of very fine tapestry, manufactured at Brussels, representing the Story of Telemachus, with a yellow border, of which the sizes and subjects, in Brussels ells, are as follows: One piece, 10⅛ ells in height, Telemachus pursuing a boar with Antiope, daughter of King Idomenes,[2] one of 5⅜ ells, Venus asking Neptune to raise a storm to prevent Telemachus from reaching Ithaca,[3] in all 154½ ells by 6⅛ ells, amounting to 94 square ells. And these at the price of twenty silver florins per square Brussels ell, making a sum of 1,880 florins."

D. van de Casteele attributes the cartoons for these two tapestries, as well as for the other Brussels tapestries in the palace, if not to Rubens, at any rate, to the Antwerp School. This is evidently a mistake. The author of the Telemachus cartoons woven in the Leyniers factory is well known, thanks to a contemporary MS.,[4] in which it is stated that Ibrhaim Leyniers (Daniel's father) ordered from Jan van Orley, a Brussels painter, nine paintings of the Story of Telemachus, and that the first hanging woven from these pictures was sent to the Comte de Vourenbland in 1724. The same MS. cites five other Telemachus hangings carried out between 1724 and 1728 in two, three or nine pieces and ordered, one by Milord Chartelman, another by Don Luiz de Cunha, Portuguese Ambassador for King John V, another for the Duc de Bournonville, and two for the Comte de Calemberg in Vienna.

In regard to these tapestries, Ad. Reydams made one error[5] which we think it useful to correct, for it has been incorporated in the literature of tapestry[6]; he describes them as having been executed by the Leyniers-Reydams association, which is impossible, as Henry Reydams died in 1719, and the first hanging dates, as we have seen, from 1724. Moreover, we know the true story, confirmed by documents, of the Leyniers' time after the death of Henry Reydams. From 1720 to 1728 it was managed by Ibrhaim Leyniers and Daniel Leyniers (his brother who died in 1728); from 1729 to 1745 by Ibrhaim Leyniers (died 1747) and Daniel Leyniers (his son); after 1745 by Daniel Leyniers (died 1770) alone. The five Telemachus sets already mentioned must have been made during the period when the factory was under the management of the brothers Ibrhaim and Daniel, and bear no relation to the Reydams factory.

Let us note in passing M. H. Göbel's hypothesis[7] that the Telemachus set of five pieces belonging to the Vienna collections was a part of the first set made in 1724 for the Comte de Vourenbland. We cannot agree with this opinion; for the subject of one of the Viennese tapestries is the banquet given to Telemachus by Calypso,[8] which does not appear in the first set of 1724. Another manuscript miscellany, the " Memorie Boek " of Daniel Leyniers,[9] refers to a seventh Telemachus set in the following passage " 19th Dec. 1739. The Comte Harrachet (and) his Wife came to see our tapestries of the Story of Telemachus." The set in the Palace of Liège, ordered in 1750 and delivered in 1751, constituted an eighth series. It is probable that the Leyniers factory produced others.

The *Telemachus Hunting* of Liège [PLATE I, B] is not the only known example of this subject, which was included in the first set of 1724. Though it is not mentioned either in the Vienna set signed V. LEYNIERS D.L., nor among the eight pieces enumerated in the Madrid set, similarly signed,[10] we have found it in a superb unknown set of seven panels signed by Ibrhaim Leyniers, and now in the monastery of Klosterneuburg.

In preparing the catalogue of drawings and engravings belonging to the town of Liège, we had the good fortune to discover under the dust of the attics of the Academie des Beaux-Arts, among the valueless drawings of the D'Heur bequest, the " petit patron " of this tapestry. This little model, the first which has been noticed, I think, of that fertile designer of cartoons, Jan van Orley, is a pen

[2] Sight size of this tapestry, 3.77 by 6.08 m.

[3] Sight size, 3.77 by 3.20 m.

[4] This MS. is No. 82 in a number of documents collected by Daniel Leyniers himself under the title " Beschrijving van de Familie Leyniers." These documents belong to the Crick family, of Brussels. No. 82 was published in part, and not without errors, by Ad. Reydams in " Annales de la Société d'Archéologie de Bruxelles," 1908, Vol. XXII.

[5] Ad. Reydams., *op. cit.*, p. 116.

[6] H. Göbel, " Wandteppiche " I Teil, Pl. 293.

[7] H. Göbel, *op. cit.*, p. 354.

[8] Von Birk, " Jahrbuch der allerh. Kaiserhauses," Vienna. Vol. II, p. 170.

[9] The unpublished MS. of 340 pp. also belongs to the Crick family, of Brussels.

[10] E. T. Monzo y Francesco and J. S. Canton " Los tapices de la Casa del Rey," edited by P. M. de Artiñano, Madrid, 1919, p. 149.



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drawing, 33.5 cm. by 71.5 cm., shaded in wash and heightened with white on grey-blue paper; on the reverse is an inscription in Flemish explaining the subject.

As is shown on PLATE I, A, the drawing is in reverse to the tapestry, which corresponds with what we know of the employment of the " basse lisse" in Flemish studios of that period. Let us note besides that the contract signed by D. Leyniers speaks only of " fine tapestries "; there are among the other documents recovered by D. van de Casteele, those emanating from members of the Tiers Etat commissions for tapestries, references only to " haute lisse "; this erroneous employment of the term has naturally passed from D. van de Casteele's article into later descriptions of the palace.

The subject of the second panel [PLATE II, A], *Venus and Calypso,* begging Neptune to raise a tempest and so prevent Telemachus from reaching Ithaca, is also in the Viennese and Klosterneuburg series. The Viennese example is not reproduced in M. Baldass's book, but a description of it is in von Birk's inventory.

The Palace of Liège possesses another set of five Brussels tapestries illustrating *The Story of Achilles* [PLATE II and III]. This set is probably that made for the salle de l'Etat Noble shortly before 1750. D. van de Casteele, who has failed to discover any documents relating to this series, attributes them to the maker of the Telemachus series, Daniel Leyniers. This mistake, which has also been embodied in the descriptions of the palace, is the more astonishing in that the tapestries bear the quite legible signature of van der Borght. They are, besides, a version of one of the most famous sets[11] produced by this Brussels factory. The five subjects of this version reappear in the signed set of seven pieces belonging to the Swedish crown,[12] and, with the exception of the fifth, in the signed set of nine pieces in the Jacquemart-André Museum, Paris.

Four of them decorate the vast and sumptuous reception hall of the palace. These are: (1) To the left of the entrance, *Thetis immersing Achilles in the Styx to render him invulnerable* [PLATE II, B]. Size, 3.05 m. by 2.4 m.; signed, F. V. D. B. The composition which, one need hardly remark, has nothing save the attitude of Thetis in common with the same subject by Rubens, was woven with the variants in the factory of Judocus de Vos.[13]

[11] H. Göbel, *op. cit.*, p. 399.

[12] J. Böttinger, " Svenska Statens samling of Väfda tapeter," Stockholm, 1895-8; Pl. lii and lv. The archives of the Crown of Sweden preserve a receipt which proves that these tapestries were supplied in 1745 by Jean-François and Pierre van der Borght, for the price of seventeen florins ten of change for the square aune of Brabant.

[13] H. Göbel, *op. cit.*, Pl. 353. In this tapestry Thetis has three companions instead of two, the third placed on the left in the space where stands a brazier in Van der Borght's tapestry. The background is a vast wooded landscape.

(2) Facing this panel, to the right of the fireplace, we see *Thetis providing Achilles with new armour* [PLATE II, C], (cf. Iliad, the beginning of canto xix). Size, 3.05 m. by 2.45 m.; the letters F. V. D. of the signature are decipherable.

(3) The largest panel, facing the windows, has for subject *The Anger of Achilles* [PLATE III, A). It is signed P. V. D. BORGHT, and measures 3.05 m. by 4.85 m. The hero is ready to fight with Agamemnon; Minerva seizes him by the hair and seeks to appease him (cf. Iliad, canto i, verses 58-223). This composition is reminiscent of *The Dispute of Achilles and Agamemnon,* painted by Anthony Coypel for the Gobelins factory. The picture by Coypel, which measures no less than 3.50 m. by 7.10 m., and is in Dijon Museum, is the first subject of the before-mentioned tapestry of the Iliad, of which the first example, woven in the Le Fèbre workshop, was begun in 1718 and finished in 1721; another version published in M. Fenaille's work[14] was woven in 1725 in the Jans workshop.

The figure in the left-hand corner (Ulysses, according to M. Fenaille) is almost identical in the Paris and Brussels compositions; the grouping, and the pose of Achilles, are very similar. The expressions are all different, being more energetic and rugged in the French composition. Nor is the moment of action the same; in the Coypel composition Minerva does not touch the hero's hair but faces him, raising her arms; in addition the figure of Chalcas, enthroned in the middle of the Gobelins tapestry, is not shown on the Brussels example.

The points common to both tapestries lead us to attribute the Brussels set to Jan van Orley, whose work in more than one instance resembles that of Anthony Coypel's.

(4) A fourth panel of the Liège set, hung as a pendant to No. 1, depicts the *Combat between Menelaus and Paris interrupted by Venus* [PLATE III, B]; (size 3.05 m. by 2.45 m.). The subject of this tapestry has been variously interpreted. J. S. Renier[15] thinks it represents Achilles, who has just withdrawn the fatal arrow from his foot, while Paris seizes him by the hair and belabours him with a sword, and Venus tries to separate the pair. This interpretation is scarcely tenable; the figure holding the arrow is obviously protected by Venus and so cannot be Achilles. The same subject in the Jacquemart-André Museum is entitled *Achilles pursues Paris, who is saved by Venus*

[14] M. Fenaille, " Etat général des tapisseries de la Manufacture des Gobelins." Vol. I (1699-1736). Plate facing p. 296.

[15] J. S. Renier, " Inventaire des objets d'art renfermés dans les monuments civils et religieux de la ville Liège," Liège, 1893, p. 136.



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*A—The Anger of Achilles.* Brussels tapestry, mid-18th century, by Van der Borght

*B—Combat between Menelaus and Paris.* Brussels tapestry, mid-18th century, by Van der Borght

*C—Achilles consoled by Thetis.* Brussels tapestry, mid-18th century, by Van der Borght

Plate III. The Tapestries in the Palace of Liège

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(Cat. No. 1148). The example in the royal palace at Stockholm is published in Bottinger's work with the description *Combat between Achilles and Paris*.

We support the first interpretation already proposed by van de Casteele. Menelaus is certainly the subject. His sword has just broken in his hand and while he seizes Paris by the helmet, Venus comes to the support of the latter and envelops him in a mist; in the middle distance the Greek and Trojan warriors look on at the fight (cf. Iliad, canto iii, verses 340-382).

(5) The fifth panel [PLATE III, c] hangs in the small salon known as the Queen's antechamber. It represents *Achilles consoled by Thetis* (Iliad, canto i, verses 360-362). Besides the Stockholm version, there is also an identical tapestry in the Viennese collection; the piece reproduced on Plate 281 of M. Baldass's work with the incorrect description, "The Parting of Dido and Aeneas." The composition, owing to the elegance of the grouping, is one of the most successful of the Achilles set which we have been discussing, a set no less characteristic than the Leyniers' Telemachus set dating from the last brilliant period of Brussels tapestry.

# ITALIAN PICTURES IN THE KEGLEVICH COLLECTION

## BY GABRIEL DE TÉREY

THE ancient mansion of Count George Keglevich in Budapest contains among other art-treasures, a number of Italian paintings dating from the fifteenth and sixteenth centuries, which are as yet almost unknown.

A visitor entering the great drawing-room is at once struck by the brilliant colours of a picture of the *Madonna and Child, St. Joseph and an Angel* [PLATE I]. The holy Mother's mantle is a wonderful greenish-blue, showing the deep violet of the dress beneath. On her right stands St. Joseph in a dark robe with a grey fur round his neck, a brown stick in his right hand. On her left an angel is playing a musical instrument of a warm yellow tint. The Madonna and the angel are fair-haired, the Child is dark. The Virgin's cloak is fastened by a brooch and bordered by a delicate pattern. The slit red sleeves show the white garment underneath, and are held together by narrow ribbons. The figures stand out well from the dark background.

As we look at this picture and succumb to its subtle charm, we feel intuitively that it must in some way be connected with Leonardo. A detailed analysis shows that it is chiefly but not exclusively the composition of the picture which points this way. It must have been taken from a lost original of the master's, either a painting or a sketch. The Madonna's right hand in shape and pose is precisely like the right hand of Leonardo's *Lady with the Weasel* of the Czartorisky Collection at Krakow. Her left hand, which fondly clasps her Son, has its duplicate in one of the master's delightful drawings at Windsor (Müller-Walde, "Leonardo da Vinci," Plate 17). We at once recognize the Divine Child as the one in the *Vierge aux Rochers*. The aged head of St. Joseph is well known to those who have studied two drawings by Leonardo in the British Museum (Müller-Walde, Plates 14 and 15), or the incomplete picture of *St. Jerome* in the Vatican Gallery; and the angel's head strongly reminds us of Leonardo's study of a head at Windsor (Müller-Walde, Plate 11).

Leonardo's pupils must have been acquainted with this lost work, since there is a picture, in the Seminario at Venice, which corresponds almost exactly with the Keglevich Madonna, except in shape; the height of the one in Budapest being greater than its breadth, the other being broader than its height (Photo, Anderson, No. 11797). In composition the two pictures are alike, though more of the angel and his lute, and a greater part of St. Joseph's cloak are visible in the Venetian painting, which fact may be accounted for by the supposition that the Budapest picture may have been cut down.

The painting of the Seminario is well known to art-critics, and has had to submit to several reattributions; at present it bears the name of Boltraffio. Emil Jacobsen wrongly ascribes it to the "Maestro della Pala Sforzesca," referring to an article by Francesco Malaguzzi Valerio in the "Rassegna d'Arte," 1905. Jacobsen says in the same periodical (1910) that this picture, though of an inferior quality, was painted under the influence of Leonardo. I myself closely examined it when I was in Venice last year, and the impression I gained was most unfavourable. The workmanship is poor, it is in a bad state of preservation, has no artistic value whatever, and cannot possibly be imputed either to Boltraffio or to the "Master of the Pala Sforzesca." This must be evident even to those who know the picture only from the reproduction in Jacobsen's article.

In a series of highly valuable essays ("Monatshefte für Kunstwissenschaft," 1919 and 1920) Wilhelm Suida has tried to throw light on the intricate subject of the works of Leonardo's pupils and successors. When read-



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ing these scholarly disquisitions, the feeling of being led through a labyrinth often steals upon us. We are looking forward to finding the clue in the learned author's forthcoming book on " Leonardo and his School."

Nothing would promote the solution of these problems more than an exhibition in which all the works belonging to this group might be studied together. The natural and most suitable place for such an exhibition would be Milan, with its wealth of paintings and drawings of the Leonardo School.

The high qualities of the Keglevich picture, which is in an excellent state of preservation, point to one of the most eminent painters of Leonardo's circle, in my opinion to Bernardino de' Conti. Other art-critics have named Ambrogio Preda or Boltraffio as the presumable authors. Suida, who has examined the picture, thinks it might be the work of an unknown artist, to whom he ascribes several other paintings. Mario Salmi (Milan), judging from a photograph only, says it must be by Ambrogio Preda or Boltraffio. Berenson saw the picture when he last visited Budapest, and wrote to me:

> It may be a Bernardino de' Conti painted about 1525. But that is a matter of small moment. The important point is that this picture reveals far more clearly than the Venice Seminario version the existence of a perfectly identical composition by Leonardo himself. Not only this, but Leonardo's original must have been painted fairly soon after the *Vierge aux Rochers* and at the same time as the Czartorisky female portrait.

And now let us turn to another picture of the Keglevich Collection. It represents *The Virgin and Child and St. John* [PLATE II, C], and introduces us to one of the most fascinating artists of Northern Italy, Bartolomeo Veneto. Adolfo Venturi has the merit of having directed the attention of art-lovers and scholars to this distinguished painter in his book " La Galleria Crespi in Milano," and also in an essay which appeared in " L'Arte " (1899). The number of Bartolomeo Veneto's portraits is considerable, and besides, there is his *Pietà* in San Pietro d' Orzio, but only a few Madonnas have been traced to him. Venturi does not mention a picture with the painter's signature now in the Louvre; I have been told of its existence, but have not seen it myself.

The Keglevich *Madonna* is sitting in a landscape; the Divine Child on her lap is blessing the little St. John, whose head she gently touches with her outstretched right hand. The *Madonna and Child* in the Stuttgart Gallery (formerly ascribed to Marco Basaiti and Vincenzo Catena) are grouped in the same way, with the one difference that the Virgin's right hand rests on a half open prayer-book lying on a table (Venturi's Galleria Crespi, Ill., p. 87). We observe almost the identical arrangement of the three figures in Andrea Previtali's picture formerly belonging to the Sedelmeyer Collection in Paris (Illustrated in " The Tenth Hundred Paintings by Old Masters, belonging to the Sedelmeyer Gallery," 1906), except that there is a curtain behind the Madonna and a landscape with a castle to the left. Also Previtali's painting in the Kaiser Friedrich Museum in Berlin (No. 39) has the same group, but here the Infant Jesus blesses the donor, whose head is gently touched by the Madonna. In Lorenzo Lotto's painting at the Museum of Naples *Madonna and Child with St. Peter, Martyr* (Reproduced in " Archivio Storico dell' Arte," 1896, p. 7) the composition of the Keglevich picture appears again: Madonna and Child in the same pose, only St. John is different. The Madonna stretches out her right hand. In two more pictures by Previtali: one in the collection formerly belonging to Ch. T. Yerkes (Reproduced in the catalogue of this collection, No. 79) and one in the National Gallery (Illustrated in E. T. Poynter's " The National Gallery," Vol. II, p. 110). In both these paintings the Divine Child sits on his Mother's lap with his little feet crossed, holding a flower in his left hand, blessing the donor in one picture, a monk in the other. These two figures replace the little St. John of the other versions, and both receive the kindly touch of the Virgin's outstretched right hand. We may further mention that in Andrea Solario's painting in the John C. Johnson Collection, Philadelphia (Reproduced in the catalogue of this collection, Vol. I, p. 445) the Madonna touches the head of the donor precisely as in Previtali's and Bartolomeo Veneto's pictures.

It can hardly be chance that Bartolomeo Veneto, Andrea Previtali and Lorenzo Lotto repeated the charming motive of the Holy Mother sanctioning her Child's benediction by the same gentle gesture, and I think we shall not go far astray in the assumption that their common source was Giovanni Bellini.* The two contemporary Bergamasks, Previtali and Lotto, were both pupils of Giovanni Bellini, the former calls himself the disciple of the great master in the inscription of the picture in the Yerkes Collection mentioned above. Bartolomeo Veneto has not as yet been proved to have painted in the same workshop, but " many of his characteristic features, especially in his earlier works, may be derived from Giovanni

*In fact Mr. B. Berenson in his " Venetian Painting in America " (New York, 1926, p. 123) has pointed out that the picture in the collection of T. P. Morgan, *Madonna with Donor and Saints,* painted in the Studio of Giovanni Bellini, is the picture which inspired quite a number of artists. Mr. Berenson gives a list of the contemporary artists like Previtali, Marco Veneto, Francisco Rizzo da Santacroce, Basaiti, Lotto, Francesco di Simone da Santacroce and Catena, whose works " depend directly or indirectly upon the original of Mr. Morgan's masterpiece."



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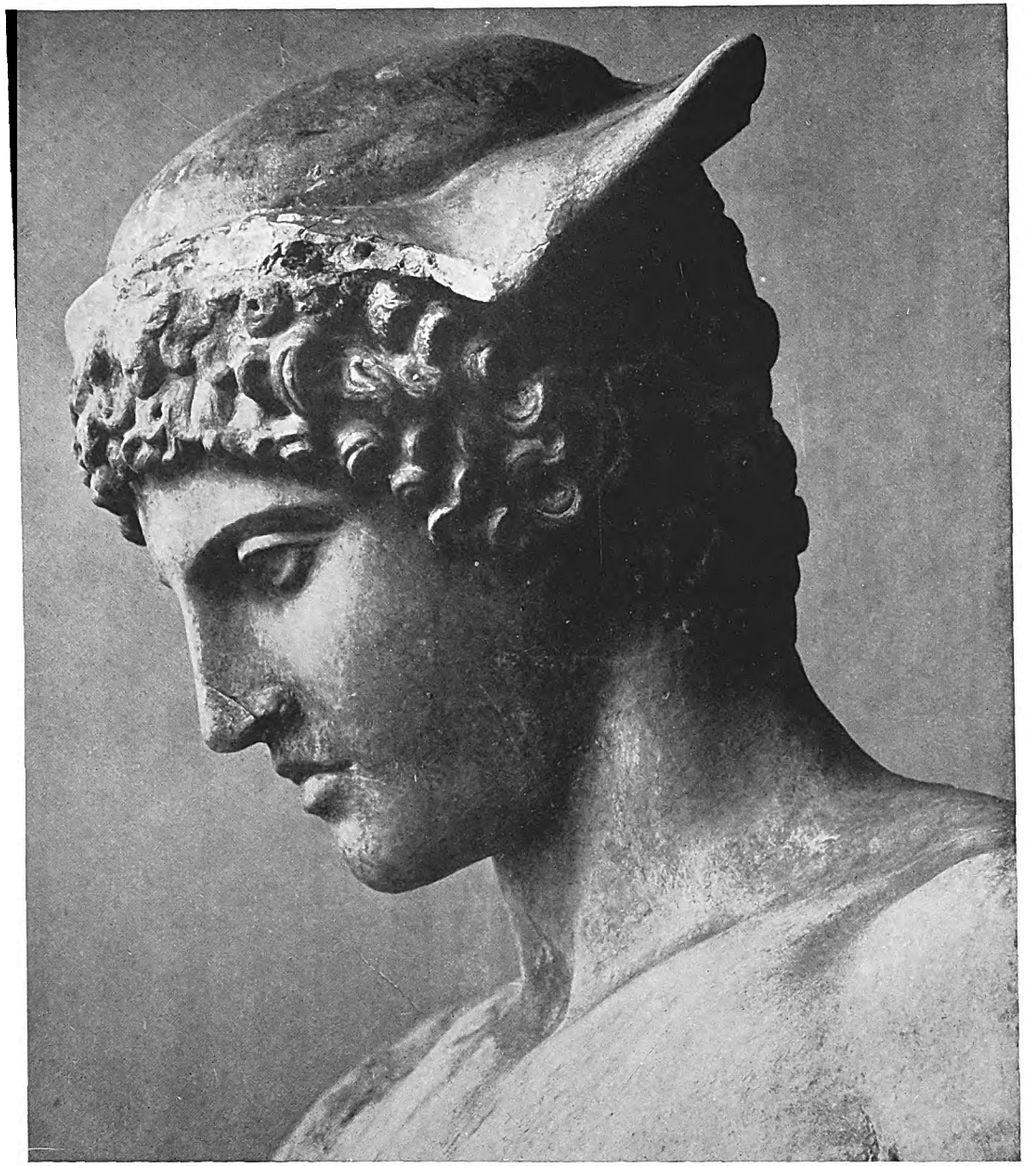
A—



—B

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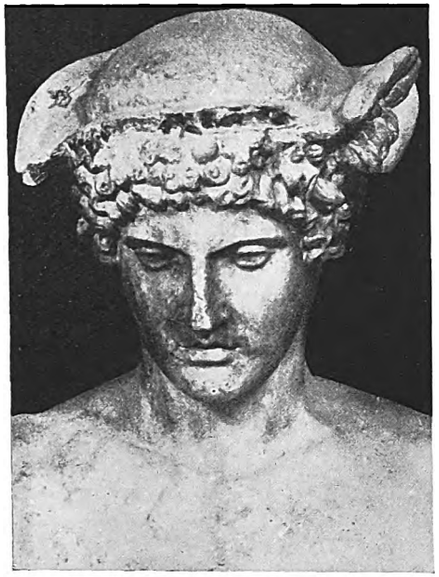

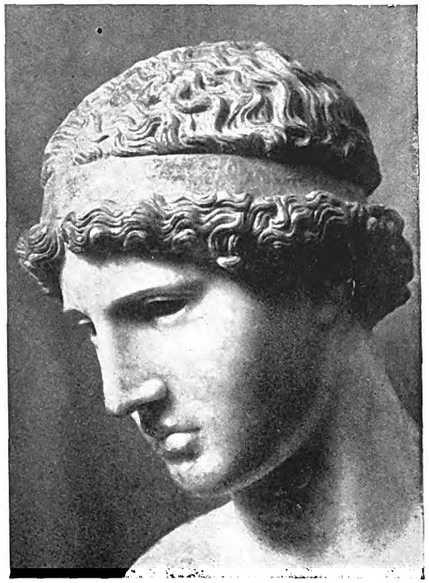

—E

*A* and *B*—Replica of the head of the *Hermes Ludovisi,* formerly at Broadlands. Marble. *C* and *D*—*Hermes Ludovisi.* Marble. (Terme Museum, Rome)
*E*—Head of *Athena.* Marble. (Bologna)

Plate I. The Reinstatement of Myron—II.

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Bellini." Later on he completed his studies from Bellini's, perhaps also (from Frate Marco Pensaba's pictures) by adopting other forms, particularly those of Cima. Bartolomeo Veneto's works, above all those painted in Milan, have often been confounded with Solario's.

The third of the paintings we have chosen for our subject is the *Portrait of a Young Lady* [PLATE II, A] by Palma Vecchio, which takes us to the zenith of the Venetian School. If we compare this picture with the exquisite female portraits by the same master hanging side by side in the Vienna Museum—and indeed there is no gallery affording a better opportunity for studying those lovely ladies in their gorgeous attire and more gorgeous hair, bleached or unbleached, dyed or natural, pale shimmering gold or glowing red—if we compare our portrait with these, we see that the Keglevich likeness bears the stamp of Palma's art, and may worthily be ranked with the Vienna ladies, whose proud, if earthborn beauty, none that has once feasted his eye on them is ever likely to forget. The Budapest picture reminds us most forcibly of the portrait No. 141 in Vienna, showing the left profile of a red-haired lady whose lovely left hand with the narrow ring on the third finger seems to have a tale of its very own to tell. The undulated red hair of the two pictures have the truly Venetian glow. On our portrait it forms a charming contrast to the flesh-tints of the bust and the delicate white hand lying on the fur-trimmed, low-cut dress. The subtle tone of the landscape seen through the window serves to enhance the artistic effect of this beautiful picture.

The fourth painting [PLATE II, B] we have selected in order to give to our readers an idea of the Keglevich Collection is the work of a Florentine artist. A Berlin expert has ascribed this tondo in the richly carved frame to "Amico di Sandro," an unknown artist, who has been called upon to father a good many works painted in the style of Botticelli in public and private collections, among others the picture in the Budapest Gallery, which Charles de Pulszky of revered memory (director of the late National Gallery) purchased as a Filippino Lippi. It was my very honoured friend Berenson who said the picture was by "Amico di Sandro." I am glad to say he gave the panel back to its former author when we last had the pleasure of meeting in Budapest. (On the same occasion he discovered an Antonello da Messina and a Titian in the Budapest Gallery.) In the catalogues I wrote of the Budapest Gallery in the course of thirty years the picture has always been mentioned as a Filippino Lippi.

The painting in the Keglevich Collection is in no way connected with "Amico di Sandro"; it takes us to the sphere of Lorenzo di Credi. The influence of this master is obvious in the type of the Madonna and the two children. The poise of the Holy Virgin's head, the arrangement of her head-cloth are almost identical on Credi's "La Madonna col Figlio ed Angeli" in the Uffizi Gallery. The charming landscape with its hills and winding river is closely related to the master's picture in the Borghese Gallery at Rome and touches the same chords in our hearts. In view of all these considerations—ponderable and imponderable—we feel impelled to assume that this picture was painted by an artist under the influence of Credi, possibly in this master's own workshop. It has the ineffable sweetness and grace, the delicate colouring of the Florentine Quattrocento painting.

# THE REINSTATEMENT OF MYRON—II

## BY C. K. JENKINS

IN Part I of the present article[1] I wrote that the identification of the Cassel Apollo as a work of Myron was established by his likeness to the Discobolus, the Frankfort Athena, and the Perseus. The identifications of the Medusa Rondanini and the Bologna Athena as Myronic provide more links in the chain, for the resemblance of the Apollo to these heads must be apparent to everyone who examines them even cursorily.

For the torso [PLATE II, A] we can compare the Discobolus, the Heracles statuette and the Marsyas. It is, I think, quite clear that the Discobolus was a late work, when Myron had attained complete command over his materials: when he understood how to calculate every line of body and head so as to produce exactly the effect he desired.[2] But we can see the same scheme in all these statues, different though they are. We find broad shoulders, definite divisions of the body, powerful legs, thick knees, and, with all this muscular development, not an ounce of superfluous flesh. I have no space for a close examination or description of the Apollo: this has been done already by other writers, especially by Curtius.[3] The stiffer attitude of the Apollo may possibly be due to his being an early work. But we must

[1] THE BURLINGTON MAGAZINE, Oct., 1926.

[2] Cf. "Apollo," Feb., 1927.

[3] Text to B.B. Nos. 601, 676 and 677.



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remember that this is no ordinary statue, made for dedication, it is undoubtedly a cult statue. We know from many sources that tradition had always to be reckoned with in Greek religion, and when a new cult statue was made to take the place of an older one which had been destroyed, or which was not thought good enough for its surroundings, the old type was closely followed in the attitude and general plan. This was the case even with the Parthenos, and the robe carried in the Panathenaic procession was destined for the old, probably unbeautiful, statue of Athena, not for the splendid gold and ivory goddess. This proves that the prestige of the old statue was unimpaired.

If we just glance at what the worship of Apollo meant to a religious Greek, we can form a slight idea of the magnitude of the task that lay before a sculptor who set out to create a cult statue. Apollo was above all the god of light and purity, whose birth upon Delos changed the barren rock to a fertile island with golden foundations, golden rivers and golden vegetation. He was the healer, the giver of painless death at need, whose mighty intellect, steeped in music and song, raised him to a height unreached by the other Immortals, even by great Zeus himself. Perfectly truthful and chivalrous, even in his dealings with mortal women, as Dyer well points out,[4] he was the Bayard of Olympus. His love for his mother led him to slay the sons of Niobe, who had mocked her, but he never directed his shafts against the daughters of Niobe or any other woman.

In the Cassel Apollo we have a presentment of the great god which is unapproached by any other. The pride and majesty, the "unbounded scorn of everything mean,"[5] the gentleness combined with severity—we find them all. We are fortunate in possessing at least ten copies of the head, two of which belong to complete statues. Even a slight examination shows extraordinary differences between the various copies; close study intensifies them. In my earlier article I drew attention to the peculiar quality which seems to be a speciality of Myron's work, i.e., the remarkable variation in expression and even proportions when the statues are looked at from different points of view. Of these ten heads, no two are alike. It is impossible to reproduce or describe all here.[6] For several reasons the Florence copy seems to be the most reliable, and this copy has an aspect of spirituality which we may safely conclude that the original bronze possessed. The Cassel copy is not so good, but here too we see, as in Myron's other work, a certain degree of asceticism, in strong contrast to the full-bodied, fleshy Apollos of later date.

We know that Myron made an Apollo, which was brought to Rome from Ephesus by Mark Antony, and sent back by Augustus, as the result of a dream.[7] Expert opinion places the Florence copy of the Cassel Apollo in the Augustan period, when copyists were most accurate and careful to preserve the exact likeness of the original bronze work. Curtius draws special attention to the rendering of the hair, which differs considerably from that of the other copies. In the Florence head we have what he considers a unique example of the reproduction in marble, as far as was possible, of bronze curls separately cast in the antique fashion. The remains of paint on the hair, obviously the under coat of gold, show, like the workmanship, that this was intended to be an entirely faithful copy of the bronze original. There was no thought of translation into marble, as in the copy on Plate I of my previous article.

As I pointed out in the case of the Athena, the return of a statue by Augustus, from conscientious or political motives,[8] would almost certainly create some excitement among cultured Romans, and copies or casts would be made. Since the Florence copy of the Apollo, like the Bologna Athena, retains the sharp lines of bronze technique, in contrast to the softer work of post-Augustan copyists, it seems most probable that it is a copy of the statue which was returned to Ephesus, rather than of the "most beautiful statue of Apollo" which Cicero accused Verres of stealing from the shrine of Æsculapius at Agrigentum.[9]

## HERMES, SATYR AND GAZELLE

The Hermes Ludovisi in the Terme Museum at Rome, known as "Mercurio Oratore," has already been classed by Amelung as Myronic. From the close resemblance of the head of the Hermes [PLATE I] to the Cassel Apollo, the Discobolus and the Bologna Athena [see Plate I of the previous article] the correctness of this ascription cannot be doubted. But although both head and figure [PLATE II, C] are certainly in the style of Myron's other works, the subject of Hermes the Orator does not accord with what we know of Myron's choice of subjects. This is, I believe, the earliest representation of Hermes as youthful and beardless, and surely we may assume that Myron must have had a strong reason for such a departure from the accepted type. Experience

[4] "The Gods in Greece," p. 368.

[5] Curtius, *loc. cit.*

[6] See Schober in "Jahreshefte," vol. XVIII. A composite photograph of all these heads would not be a costly experiment, and might produce valuable results.

[7] Pliny, N.H., XXXIV, 58.

[8] Jex-Blake and Sellers, "The Elder Pliny's Chapters on the History of Art," p. 46.

[9] Cicero In Verr. IV. 43. He adds that Myron's name was inscribed on the thigh of this statue in tiny silver letters.



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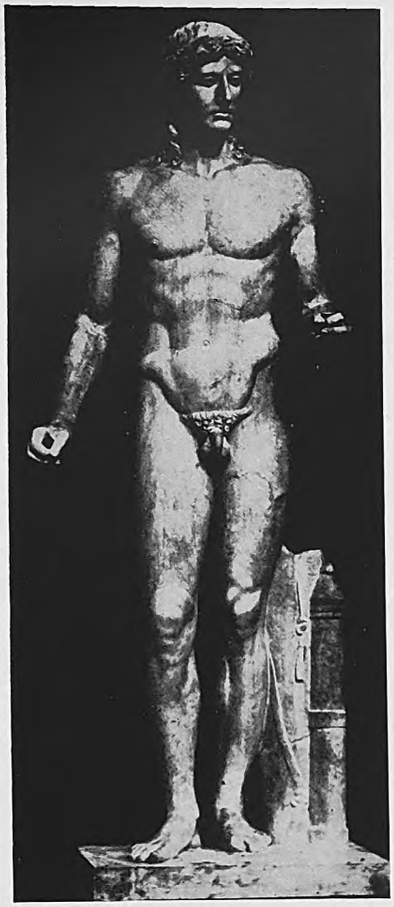
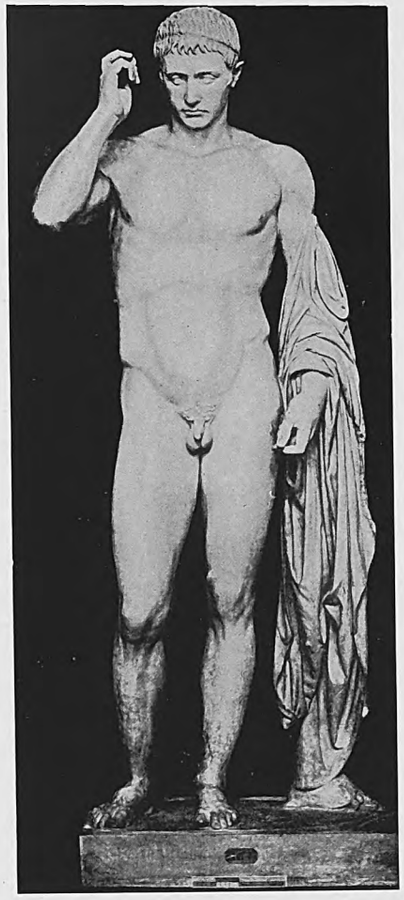


*A—Apollo.* Marble. (Cassel)

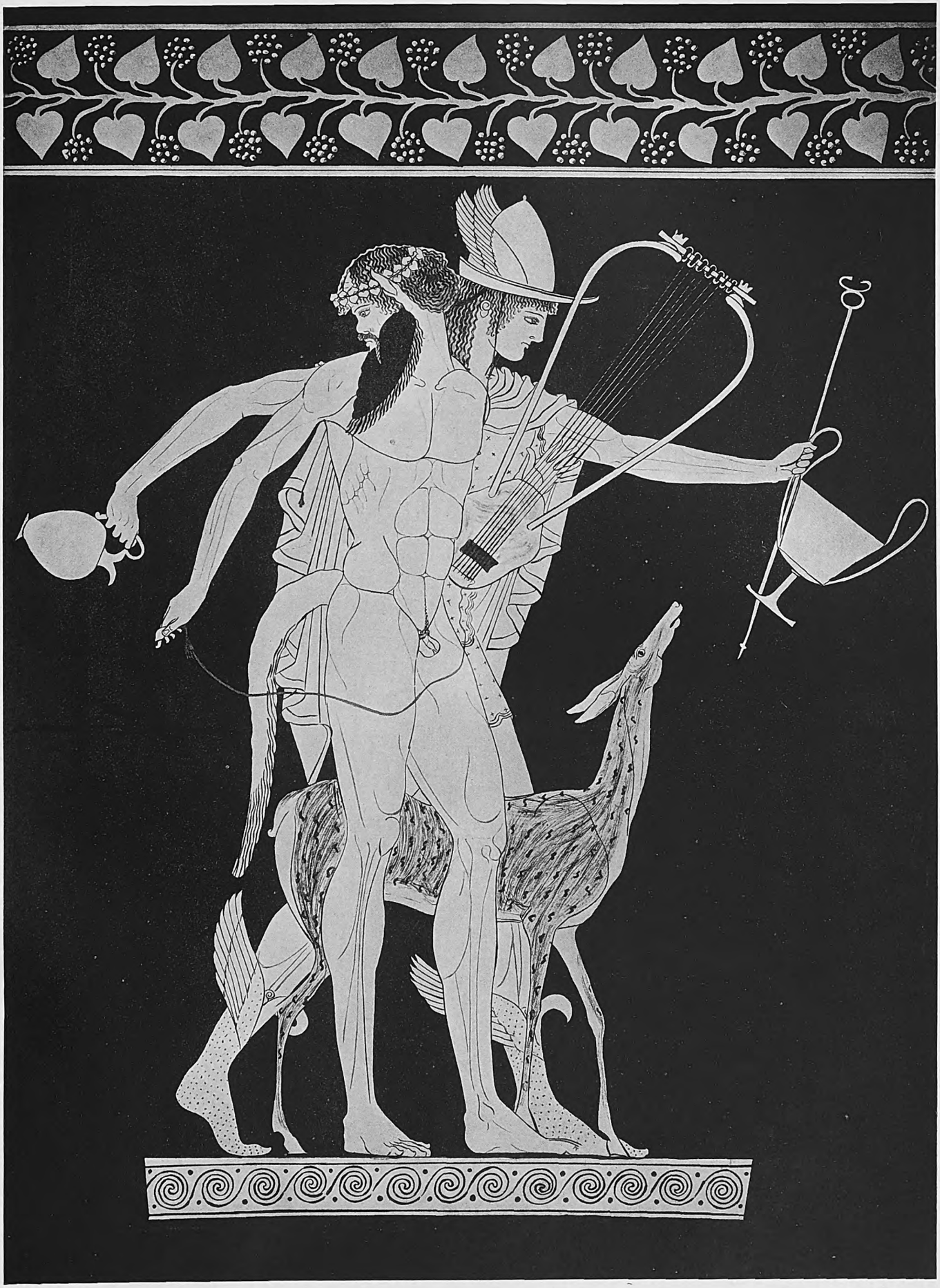


*B — Germanicus.* Marble. (Louvre)

*C—Hermes Ludovisi.* Marble. (Terme Museum, Rome)

*D* and *E*—Figures from amphora of Panathenaic shape. (No. 2311, Munich Museum)

Plate II. The Reinstatement of Myron—II



Satyrs from the Berlin amphora (No. 2160, Antiquarium, Berlin)

Plate III. The Reinstatement of Myron—II.

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and gravity, rather than youthful grace, are what we should expect to find in a statue representing an orator, whether god or mortal. The right arm of the Hermes Ludovisi [PLATE II, C] is a restoration, and so is of no importance. In the so-called "Germanicus" in the Louvre we have, in spite of its Roman portrait head, a good copy of the torso of this statue, with an entirely unbroken right arm and hand. As the photograph [PLATE II, B] shows, the arm is closer to the head than in the restored Ludovisi copy, and the thumb and forefinger are only very slightly apart. This attitude is most unsuitable and improbable for an orator, and we know enough of Myron to feel that the old interpretation of the statue as "Mercurio Oratore" must be discarded on this account.

Looking at the profile photograph of the very superior copy of the head which was formerly at Broadlands, and is now, I believe, in America [PLATE I, A], I was struck by its likeness to the Hermes on the Berlin Amphora [PLATE III]. This unique group of three superimposed figures, a satyr, a gazelle and Hermes, a seemingly incongruous trio, had always puzzled me. The plinth, which takes the place of the usual border under the figures, shows that a group of statuary is represented. And from the marked likeness between the Hermes of the vase and the Hermes Ludovisi, the group can hardly have been made by any other sculptor than Myron. We find here all the characteristics of his art, the charm and grace of Hermes, the lean, attenuated satyr, the music and the animal—his favourite themes. As to the meaning of the group, I thought at first that it might be a memorial of the Persian war, depicting the banishment of the Phrygian flute by the Athenian lyre, but I think that Pausanias again gives us the clue. He tells us [I. 38.8] that the boundary between Attica and Bœotia was originally at Eleutheræ. But after Eleutheræ joined Athens, Mount Cithæron became the boundary. And the Eleutheræans took this step, not as a result of being conquered in war, but because they desired the Athenian citizenship, and also out of hatred for the Thebans. Now we learn from Thucydides [I. 108] that the Athenians invaded Bœotia in 457 or 456 B.C. By a victory at Oenophyta they became temporarily masters of Phocis and of the whole of Bœotia, except Thebes. The exact date of the alliance between Eleutheræ and Athens is uncertain, but the usual assumption that it was formed in or about 460 B.C. is supported by this group, if I am right in my interpretation. As we know from other sources, a Greek could never resist a pun, and the name Oenophyta (Vineyards) suggests many possibilities, especially since it was from Eleutheræ that the worship of Dionysus was brought to Athens.

So we have in this group, not Hermes the Orator, but Hermes the Toper, waving a jug in one hand and a cup in the other. Hermes, god of the boundary, to celebrate the victory in the Vineyards, puts his own lyre into the hand of the satyr, the indispensable attendant on the Dionysiac revels. So eager is he for the satyr to be free to play the lyre, that he himself on this occasion holds the wine vessels to which his hands are unaccustomed. Henceforth even the wild creatures on Mount Cithæron will hear, instead of the flute, the cithara's seven strings,[10] one for every gate of hated Thebes, whose flautists were her pride. The name inscribed[11] over the satyr's head, Oreimachus (fighting on the mountain), surely bears out this interpretation. On the reverse of the vase there is a satyr with a cup in his right hand and a lyre in his left; the inscription is variously read as Oreichares (rejoicing in the mountain) or Orochares. Whether the "joy" is in mountain or boundary[12] it matters little; on this Berlin amphora and on another in Munich (No. 2311) by the same painter, we have sketches which obviously represent a statue of a satyr playing a lyre [PLATE II, D and E]. These are, I believe, the first instances of lyre-playing satyrs; all the earlier examples have flutes. Both of these drawings seem to represent the statue in our group. In the Germanicus it will be seen that a tortoise is represented close to the support under the cloak. Since Hermes made the first lyre by fixing strings across a tortoise-shell, this may possibly be a part of the original work. But as the group was certainly wrought in bronze, the support at the side is only a copyist's addition, which became necessary

[10] *i.e.*, Κιθαιρὼν will hear the sound of *κιθάρων*

[11] Omitted by an oversight from the drawing reproduced on PLATE III, from F. R. Taf. 159.

[12] The rough breathing is usually represented by H on vase-paintings, so it is probable that Oreichares is right.

[13] The style of drawing on the Amphora, and its shape, would have led me to date it considerably earlier than 457 B.C., and to suppose that the alliance between Eleutheræ and Athens, to which I think it must allude, took place long before the battle of Oenophyta. But this alliance was peaceful, and so the satyr's name, Orermachus, would be unexplained. We can be sure that a vase painter would not originate a new type of Hermes, and that the drawing must represent a statue. And, if nothing had occurred to suggest wine and revelry, I cannot see any reason why this statue of Hermes, obviously the prototype of the Praxitelean Hermes with Dionysus, should bear the jug and cup. As Winter points out, Hermes has certainly just snatched them from the satyr, who is turning his head in surprised disgust, and does not know what to do with the lyre. (Jahreshefte III, p. 128.) The Berlin Painter's style, with its singular distinction and charm, always strikes me as being "precious" rather than archaic. Unlike the other amphoras of this class, the Berlin has no border framing the picture. This peculiarity and the fact that the thin brown glaze is not only used for the inner markings, but is applied to the surface as a pigment, seem to set it altogether apart from the other undoubtedly early work.



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when it was translated into marble.

A middle-aged bearded Hermes in such a situation would have been an unpleasing object. But this gay, irresponsible young god—Furtwängler emphasizes "the winsome grace and sweet roguish expression"—seems in every way unlike an orator, but exactly befits the reconstruction proposed above. Of course, a drawing of a statue on a vase is rather to be regarded as a reminiscence than a faithful representation; and the spotted dress and wonderful boots must be credited to the painter's imagination. But the unrestored hand of Germanicus is exactly in the position for holding a light bronze vessel, and for nothing else.[13]

The number of extant copies and adaptations of the Hermes shows its popularity, and as the head occurs on a Phocæan coin, we may perhaps infer that the group was made for the pro-Athenian party in Phocæa. The satyr is probably to be found in one or more of the satyr torsos which abound in our museums.[14]

[14] I am indebted to Messrs. Bruckmann for the photographs of the Berlin Amphora, the Cassel Apollo, the Germanicus, and the full face head of the Hermes Ludovisi; and to Messrs. Alinari for the photograph of the profile head of the Hermes Ludovisi.

# HENDRIK TERBRUGGHEN AND PLEIN AIR

## BY C. H. COLLINS BAKER

HENDRIK TERBRUGGHEN, or Terbruyghen as he spelt his name sometimes, has recently enjoyed a small success. The National Gallery has secured one of his most diffused daylight pieces, and Berlin one of his candle-light effects. In the former his position as a pioneer of seventeenth-century plein air and daylight painting is conspicuous.

By daylight painting is meant the rendering of pervasive light which is carried beyond the figures in luminous atmosphere. Generally speaking, we regard the Dutch School of the 1650's as the region in which this plein air painting began, and Fabritius, de Hooch and Vermeer as its discoverers. Some years ago Dr. Borenius suggested that Vermeer had somehow dabbled in the Caravaggesco, but that hint was not, I think, connected with the problem of whence appeared the daylight painting perfected by de Hooch and Vermeer about 1660. For Cavallino, with whom Vermeer had had mysterious dealings, was regarded as a practitioner of Caravaggio's mature style of concentrated light and deep shadows, which seemed to have no connexion with cool plein air. But now Terbrugghen, who graduated in Caravaggio's school, compels us by his *Jacob and Laban* [PLATE I, A], in the National Gallery, dated 1627, to investigate the possible connexion of the Caravaggesco with Dutch daylight painting of the mid-seventeenth century.

Caravaggio's and Elsheimer's effect on such Dutch painters as Pynas, Lastman, Honthorst and Rembrandt, is well recognized. A late and rather hybrid exponent of this side of Italian influence was P. de Grebber, whose *Adoration of the Shepherds,* signed "P.D.G. 1634," recently acquired by the Manchester Gallery, illustrates the difference between that line of descent and Terbrugghen's. Terbrugghen, born in 1588, went to Italy in 1604, six years before Honthorst and during Caravaggio's life. He worked there ten years, mainly in Rome and Naples, where he might perhaps have been in Caravaggio's company. Weyerman (1729) states that in Rome he painted several historical pieces and that "In Naples they still show a delightful altar-piece in the parish church by the great Hendrik: although that painting might pass unnoticed as it is unsigned like so many of his other pictures." He went home in 1614. While in Italy he had met Rubens who is said to have praised him as the one real master in the Netherlands. In 1616 Terbrugghen was a master in the Utrecht guild and about 1620 collaborated with Rubens, Jordaens and others in producing Roman Emperors for Prince Frederick Henry. One of this set is signed by Rubens and dated 1619, one by G. van den Hoecke is dated 1622, and a third by A. Jansen is dated 1618. He married Jacoba Verbeeck, and had three daughters and one son. Hendrik died, relatively young, in 1629.

Our present knowledge of his painting seems restricted to pictures painted some years after he had returned to Utrecht: the following are dated or documented.

1620.—An Italian "Wijnbouwster"; Crespi Collection, Milan.*

1621.—The *Four Evangelists, at Deventer.* The *Calling of S. Matthew,* at Utrecht. *A Jewish Usurer,* Hogendorp Sale, July 27, 1751 (G. Hoet). *Boy with a Flute,* at Cassel and, presumably, its pendant there.

1622 (probably).—*The Roman Emperor Claudius.* Berlin Royal Palace, and of same period "*Marcus Mutius, Romeyn*" in a sale, 19 March, 1625 (Obreen vol. 6. p. 37).

1624.—*Peasant with Bagpipes.* [Plate III, A].

1625.—*Lazarus,* in the Otlet Collection, Paris.

1626.—*A man in Armour seated asleep.* (Wimborne Sale, Christie's, 1923.) *A Girl Drinking*: Stockholm. *A Lute Player*: Finspong Collection*

1627.—*Jacob and Laban,* National Gallery; *La Bacchante au Singe* (Crespi Sale, 6 June, 1914); *Der Lanzknecht,* Augsburg; *Young Man with Bagpipes,* Gotha: (perhaps identical with the *Italian Shepherd* in the Grand Duke of Gotha's Collection. M. E. Houck. *op. cit.*).

1628.—*Heraclitus* and presumably *Democritus* at Utrecht; An *Old Testament Subject,* Cologne Museum* presum-



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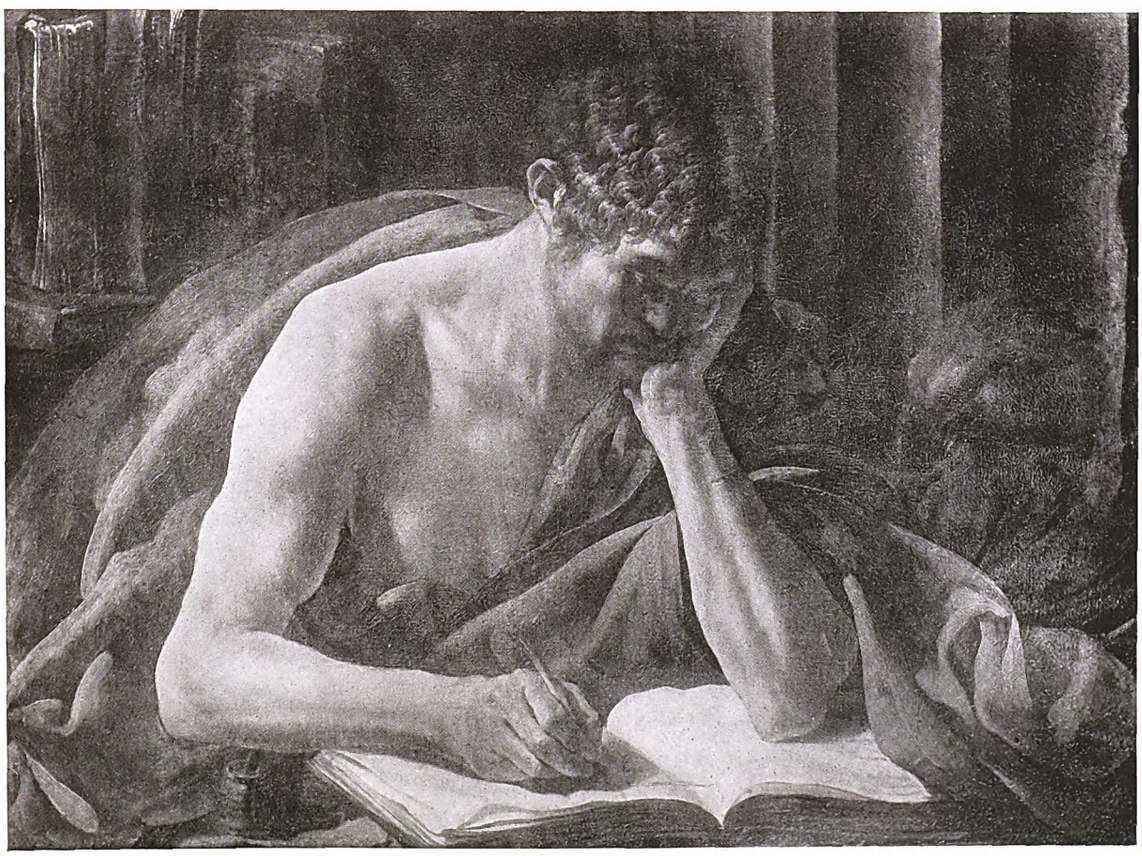
*A—Jacob and Laban,* by H. Terbrugghen. (National Gallery)



*B—St. John,* by H. Terbrugghen. (Deventer)

Plate I. Terbrugghen and Plein Air

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*A—Jacob and Laban,* by H. Terbrugghen. (Wallraf-Richartz Museum, Cologne)

*B—St. Peter released from prison,* by H. Terbrugghen. (Schwerin)

Plate II. Terbrugghen and Plein Air.

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ably this is the *Jacob and Laban* in the Wallraf Richartz Museum. *Girl Singing,* Basel.
1629.—*S. Peter released from Prison,* Schwerin.

Weyerman records a *Jovial Feast* in one van der Streng's possession at Middleburg, with life-sized figures, and " one of his best works " at the jeweller Verbruggen's, in Delft. Perhaps this jeweller was a relative. *A Man Playing a Lute,* in the Bottenwieser Collection, Berlin, seems to fall somewhere about 1623-24. *The Laughing Woman* at Utrecht appears to be of about 1627-28, and a signed but undated, *Decapitation of S. John* (60 ins. by 34 ins.), which Mr. W. G. Constable discovered and reported, in Mr. Anson-Horton's possession, is of about this date too. As regards this last, Mr. Constable wondered whether it was part of a larger picture.

I am not concerned here so much with Terbrugghen's intimate part in Caravaggio's school as with the particular side of Caravaggio which he chose to develop in his own way. Other northern painters, like Dirk Baburen, N. C. Moyaert, Gerard Honthorst and Wouter Pietersz Crabeth were as deeply imbued with Caravaggio's style, but none of them, I think, drew from Italy a plein-air inspiration which eventually became a vital part of Dutch vision. Terbrugghen's 1621 pictures still exhibit an interest in Caravaggio's strongly contrasted light and shadow: the Deventer *Evangelists* and the Utrecht *Calling of S. Matthew* hark back to such models as Caravaggio's *S. Matthew* series of about 1590, though the *Evangelists* show a more intimate study of atmosphere and luminous fusion. I know these pictures in reproduction only, but Mr. Constable tells me that they are hot in colour and cannot be said to disclose an interest in cool daylight [PLATE I, B]. In the Cassel *Flute Players* we find the significant motif of a light background, a motif which eventually became peculiarly important to Dutch plein air. The step from Terbrugghen's 1621 work to that of 1627, as represented by the National Gallery *Jacob and Laban* is long. The *Peasant with Bagpipes,* [PLATE III A] is a half-way house. Though we recognize echoes of Caravaggio in the " properties " of *Jacob and Laban,* its main interest is pervasive silvery light and aerial relief. The woman in faint yellow and pale rose, leaning in the doorway, and the other in lavender blue and white, standing in a soft full light, against the light wall, with no shadow stronger than a half-tone, reveal an interest in the very problem which de Hooch and Vermeer were to engage thirty years later. This interest in how luminous shadows can be, how light-carrying atmosphere mutes colour, and how subtly figures come away from their background, this awareness, in short, of plein air, is increasingly evident in Terbrugghen's later work, for instance, the Cologne *Jacob and Laban* of 1628 [PLATE II, A]. But, as it were, to disconcert rash theory, his last dated work, the Schwerin *St. Peter,* throws back to typical Caravaggesco light and shade [PLATE II, B].

Whence did Terbrugghen get the idea of painting open daylight? It certainly seems strange that he should not have indulged his interest in this theme earlier, if, as I fancy must be the case, his attention was first drawn to it by Caravaggio's earlier work, such as the *Repose in Egypt,* and the *Seated Magdalen* in the Doria Gallery, and especially the Manet-like *Bacchus* in the Uffizi. It is true that in these brilliant daylight renderings the light fails to pass adequately beyond the foreground figures, and that they exhibit little interest in atmosphere; but they are astonishing renderings of full daylight, unparalleled at their date. I do not propose to discuss here the deeper origins of plein air, in Titian, Veronese, Tintoretto or Dosso Dossi. Turning later to other themes, of design and recessive rhythm, Caravaggio seems to have dropped the problem of full and nearly shadowless lighting. What reminded Terbrugghen of Caravaggio's earlier problems, when he had been back in Holland nearly ten years, I cannot say. It is hard to suggest any other influence in the same direction by which he might have been touched after 1621, though in Rubens and Jordaens he would have recognized congenial spirits. One partial explanation of this apparent puzzle is that, although we overlook it, the Caravaggio school practised two styles of painting: a relatively high key for cabinet pictures, and a heavier and more decorative chiaroscuro for large works. Having no use for church decorations in Utrecht, Terbrugghen would naturally have devoted himself to genre and comparatively small biblical illustrations, painted in the first manner. If we add the obvious likelihood that familiarity with Dutch atmosphere and climate, Dutch landscapes and marine painting had gradually opened his eyes to the coolness and pervasiveness of even lighting, we can understand why in course of time, the vivid colour, sunny light and strong shadows of the smaller Caravaggesco pictures gave place to colour silvered over and cool diffused light and half-tones.

A less likely explanation is that in some way Terbrugghen was able to exchange ideas with, or draw inspiration from, certain Italians of his own generation, with somewhat similar interests. Of these, beginning with Domenico

*Recorded by Dr. M. E. Houck in *Elgen Haard,* 18 Aug., 1900.



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Feti (1589-1624), there was a considerable number. But in my context it will be enough to draw attention to Angelo Caroselli (1585-1652) who was in Florence in 1605, and at Naples in 1615, the year after Terbrugghen's departure. His *Allegory of Vanity* in the Corsini Gallery, is a good example of the semi-genre Caravaggio school product, painted in a vivid key, without forced contrasts. Caroselli worked chiefly on a small scale, and Lanzi says that his skill in imitating not only Caravaggio but Titian as well, was extraordinary. Another of his works, which I know only by photograph, seems to suggest that his interest in plein air was of the same kind as Terbrugghen's. The affinity in tonality and key between his *Allegory of Painting* in the Palace, Berlin [PLATE III, c], and Hendrik's *Jacob and Laban* and *Laughing Woman* at Utrecht is striking. Lanzi observes that Caroselli was exceptional in that he made no studies preparatory to his work on the canvas, " ma è vivace nelle mosse." I interpret this as indicating that he worked more or less *alla prima,* with a vivid palette and high key, skipping the heavy underpainting of strong brown or burnt sienna which must have caused most pictures of that school to have darkened out of recognition. This would account for the preservation of his original pitch.

As further evidence that the normal pitch of Caravaggesco genre was considerably higher that that of the school's large decorative work, I must cite a picture signed "R.M." in Capt. Langton Douglas's possession. In colour-pitch this *Allegory of Vanity* [PLATE III, B] is like nothing so much as a Pre-Raphaelite picture of 1850. The girl's hair is corn colour, her sleeve is chalk white with a cobalt blue shoulder-strap, the lining of which is heliotrope. Lower down a golden strap flashes across the white, and on her knees lies a strong blue drapery. The boy is dressed in a clear deep emerald. In our reproduction, I should say, the shadows are heavier than in the picture. " R.M. " is supposed to be Rutillio Manetti (1571-1639), the Sienese painter. As he was Caroselli's senior by 14 years, it may be assumed that the latter was influenced by him, for certainly their work has much in common. Lanzi, by the way, notes Manetti's use of white draperies, and significantly remarks that at times he varied his style, as for instance in a *Triumph of David* in a private collection, in which the shadows are *more moderate and the tone more luminous or sunny.* Putting two and two together the inference seems reasonable that this genre piece of Manetti, with its Pre-Raphaelite brilliance, represents the normal pitch of early seicento Italian practice, so far as cabinet pictures went. Our familiarity with the large, dark paintings of that period, which on the whole are much degraded by the resurrection of their heavy under-paintings, by the use of excessive oil and unsafe blues and by subsequent varnish, accounts for our surprise when suddenly confronted by such gaiety.

The stages then by which Terbrugghen reached his final perception of full-lit plein air may simply have been these; first the hard brilliance of Caravaggio's *Bacchus,* then a habit of pitch comparable with Manetti's—or D. G. Rossetti's, and lastly and most conclusively, the education of the cool misty light of Utrecht, and the Dutch landscape painters.

# PROBLEMS IN GEORGIONESQUE PORTRAITURE

## BY J. SCOTT TAYLOR

THE appearance in THE BURLINGTON MAGAZINE of Signor Fiocco's note on a hitherto unknown Titian,[1] and the general resemblance borne by this portrait to that of the warrior in the group here illustrated [PLATE A], first led me to think that an enquiry into the identity of the various persons represented—presuming them to be real persons, and not mere flights of Della Vecchian imagination—might be worth attempting. The consideration then arose that if, possibly by the aid of his associates, one could identify this " Captain in armour," the conundrum of Signor Fiocco's " contemporarily important personage " might perhaps be satisfactorily cleared up. This enquiry, I may say at once, yielded, *ad hoc,* only negative evidence. If, that is to say, the portrait painted by Titian really represents some contemporary personage, and is not one of the " recollections " he occasionally indulged in; then, taking Signor Fiocco's date of 1540 as approximately correct, the conclusion I arrived at was that the period of the Captain in armour must probably be placed a generation earlier than that of the person portrayed by Titian. But inasmuch as the attempts at identification appeared to give, in other ways, a more favourable result than usually falls out, a short account of the observations made, and the deductions drawn, may perhaps be not uninteresting to students of Renaissance painting.

Assuming, as a matter of instinct, that the picture is Giorgionesque in character, and that the original, of which it is presumably an ancient

[1] BURLINGTON MAGAZINE, October 1924.



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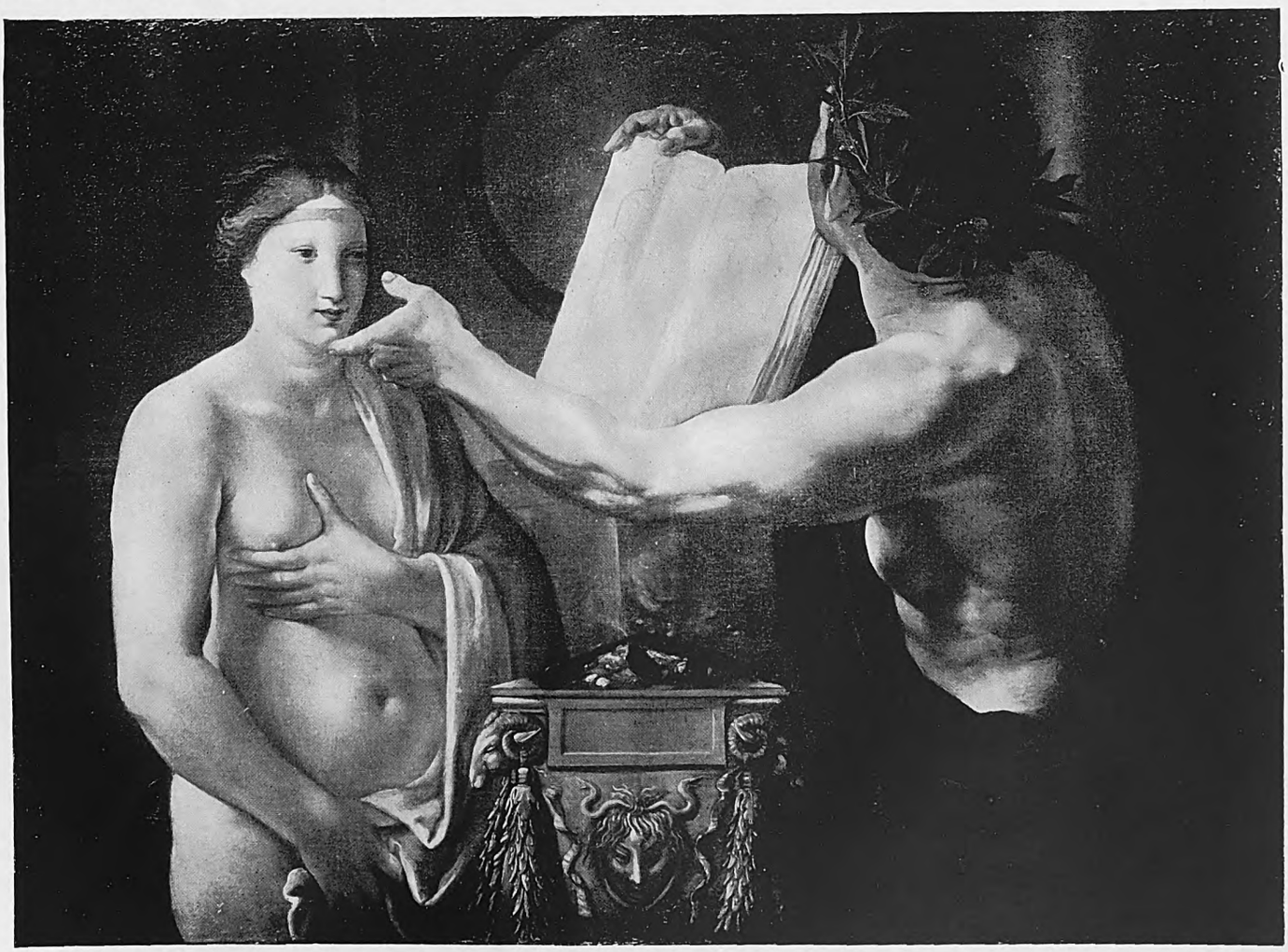
*A—Man with Bagpipes,* by Terbrugghen. Canvas, 92·7 by 73·7 cm. (Mr. P. M. Turner)

*B—Allegory of Vanity,* by Rutillio Manetti. (Capt. R. Langton Douglas)



*C—Allegory of Painting,* by Angelo Caroselli. (The Palace, Berlin)

Plate III. Terbrugghen and Plein Air

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*A—Portrait Group*; Venetian School. Canvas, 73.7 cm. by 58.5 cm. (Private Collection)

*B—Portrait of Navagero,* by Raphael, from a double portrait. Canvas, 0.76 by 1.07 m. (Doria Gallery, Rome)

*C—Portrait of Count Balthasar Castiglione* (reduced), by Raphael. Canvas, 82 by 67 cm. (Louvre)



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copy, was a product of the Giorgionesque period, the Poet seemed, at the outset, the most promising point of attack, and Ariosto indicated as the first poet one would naturally look for. It was, however, only necessary to examine Titian's engraved portrait of the elderly bard—a portrait fundamental in any question of this sort—to give this theory its quietus. It became evident in fact that the reasons which led Mr. Fry to turn down the " Cobham " Ariosto[2] are in this case equally cogent, and that the Poet is not Ariosto.

With the one outstanding poet in what Symonds calls an " age of twanging lyres " thus disposed of, the enquiry looked less promising. On the whole, however, it seemed probable that a poet likely to be presented in belaurelled guise would be—in his day at any rate—a poet of some eminence; and as the result of a search for poets possessing this qualification, and for warriors likely to be associated with them, the following hypotheses were set up and tested:

1. That the Poet is Francesco Bello, and the Warrior, Cristoforo Castiglione.
2. That the Poet is Andrea Navagero, and the Warrior (*a*) Giorgio Cornaro, or (*b*) Baldassare Castiglione.

These hypotheses, it may be added, are given in chronological sequence, and not altogether in the order in which they arose.

Hypothesis No. 1 originated in an impression that the Poet's general pose might indicate blindness, coupled with the consideration that Francesco Bello, the author of the " Mambriano," was the only blind poet who acquired any celebrity in the Giorgionesque era. This rather nebulous hypothesis, in so far as it includes Count Cristoforo Castiglione, rests on the pure conjecture that this famous soldier may have borne a general resemblance to his son Baldassare, to be spoken of later. It was rapidly shelved for lack of support. For one thing, the original picture, to include these personages, must have been painted in the last decade of the fifteenth century. But since, at this time, Giorgione in Venice was probably the only person possessing a sufficiently ripe technique for portraits of this character, and I could find no evidence connecting Bello and his fellow citizen at Mantua with Venice, the hypothesis was left in abeyance. Perhaps, too, the suggestion of blindness is somewhat gratuitous; for the painter may merely have found it suited the exigencies of his composition if he represented the Poet imparting inspiration to the soldier, in the same way that Dosso Dossi's *Muse*, in the National Gallery, is "instructing" the Court Poet.

Hypothesis No. 2 arose from an account, in Symond's " Renaissance," of the remarkable poetic vogue which Andrea Navagero, the librarian of St. Mark's, enjoyed among his contemporaries. I therefore turned to the well-known portraits of *Navagero and Beazzano* [PLATE B] attributed to Raphael, and concluded, after making a comparison, that the Poet might be Navagero. Here, at any rate, we find, *inter alia*, the same form of nose, the same general contour of orbital cavity, and the same deep-set eye and prominent cheek-bone. There is even, as far as can be judged, the same form of ear—an appendage which, one ventures to think, was far more often accurately copied in the Cinquecento than Morelli, with his weakness for giving fallible reasons to explain the working of a well-nigh infallible intuition, would have been willing to admit. If, then, we assign the wrinkles of this laurel-crowned poet to a mere raising of the eyebrows, allow for the upcast pose, and waive the consideration that the facial type is by no means an uncommon one, the difference between these two portraits resolves itself pretty much into a difference of age. Assuming then, that the identification is correct, the date of the lost original may be deduced within fairly close limits. For since Navagero died in 1529 at 49 years of age, and it is not unreasonable to suppose he may be ten, or even twenty years younger in the one portrait than in the other, this product of the school of Giorgione may be located approximately in the period 1510-1520. It may further be remarked that, on the Navagero hypothesis, any question whether the painting may be referred to the Giorgionesque creations of Pietro della Vecchia, a century or so later, falls to the ground. It may, however, quite possibly be a copy executed by that painter, or by some other, like Sassoferrato, given to this class of work.

If we now venture to pass with the Navagero key to the *Captain in Armour*, Giorgio Cornaro, that arresting figure dominating the foreground of Titian's *Battle of Cadore* seemed a not unlikely person. The Cornaro theory took its origin from an interesting description of this Venetian hero, celebrated for his handsome presence and dignity of bearing, in the pages of Crowe and Cavalcaselle.[3] His connexion with Navagero is at any rate not difficult to trace. The two were leading Venetian citizens, and when, by the death of Giorgio's sister, Caterina Cornaro, in the early summer of 1510, Venice lost the most famed of all her daughters, Navagero delivered the funeral oration. The presumption that the two were personal friends seems therefore permissible. There is, unfortunately, no really authentic portrait of Giorgio Cornaro which can be used as a touchstone to

[2] BURLINGTON MAGAZINE, October, 1904.

[3] " Life and Times of Titian," 1881.



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test this hypothesis; but a comparison with the portrait of Caterina Cornaro, formerly in the Crespi, and now in Sir Herbert Cook's Collection, shows a marked assimilation in facial type, which, unless it is merely due to the personal equation of some particular painter, suggests a relationship. All this, however, affords but a slender foundation to build on, and Chronology, with its habitual perverseness, does not adopt too complaisant an attitude, for in the year 1510 Giorgio Cornaro would be 56 and Navagero 27, a difference of age which is perhaps hardly borne out by our picture.

Turning from the charms of those unapparent considerations which are the very life-blood of the connoisseur to the tyranny of those which are obvious, it must be admitted that, as far as actual records are concerned, Baldassare Castiglione is a much more likely person to be Navagero's associate. We know that in Rome, from 1513 onwards, these two men were constantly in company. We know, too, that Navagero was an early friend of Titian, and that at some time or other Castiglione also made Titian's acquaintance, for in 1523 we find Navagero and Castiglione together in Venice, acting as escorts to Isabella of Mantua, and taking her, as an item in one of their sight-seeing jaunts, on a visit to this painter. It is also recorded that, six years earlier than this, Castiglione, in his thirty-ninth year, accompanied by his young wife of sixteen summers, journeyed from Mantua to Venice in charge of the seventeen-year-old Federigo Gonzaga, when, presuming Navagero also in Venice, the two friends would naturally meet. Here, then, are all the elements of an attractive theory for settling off three of the portraits and connecting them with Titian and the year 1517; but, before passing to its discussion, it is necessary to consider how the lineaments of our armed soldier and his young companion agree with those of Castiglione and Federigo Gonzaga in certain well-known portraits by Raphael and Francia.

Taking the soldier first, and comparing him with Raphael's *Portrait of Castiglione* in the Louvre [PLATE C], the conclusion most people will probably arrive at is that, although there are resemblances in detail, the general resemblance is by no means striking. The prominent kindling eyes and the drooping of the lower lids to the outer corners, which, with a certain lack of symmetry, give much of the characteristic expression in Raphael's portrait, are absent from our warrior's countenance. His moustache, too, is worn differently; the lips seem more apt to repose in silence than flash into speech; and the whole face is broader in character. I confess therefore, that, in view of these considerations, I was for a time led away from Castiglione to follow the Cornaro clue—if such it can be called. But, in the end, the coincidences in detail, referred to above, seemed difficult to pass over. The ridge of the nose, and the indented contour of the left eyebrow find their counterparts in Raphael's oil painting. The prominences on the left frontal bone are repeated in what is no doubt a more or less conventionalized portrait of Castiglione in the *School of Athens*. It seems, therefore, not improbable that Castiglione is the person represented, and that any defect in general resemblance need be attributed to nothing more than another, and a more idealized rendering by a different artist.

Passing now to the youthful satellite, we find him pretty much what one would expect Francia's rather baby-faced Federigo to become on reaching his middle teens. The fair hair and the brown eyes agree with this portrait,[4] and the whole face, particularly about the brows, reminds one of Isabella d'Este. And since, both in Rome and Mantua, Federigo Gonzaga was constantly associated with Castiglione, it seems a reasonable conjecture that, given Castiglione as the central figure, Federigo is his young companion. There is a portrait of Federigo in the *School of Athens,* where, according to Vasari, he appears next to the Astronomer (Castiglione); but on account of the stooping attitude, it is difficult to obtain much confirmation from this geometrical enthusiast with his winning figure and his drooping hair. It must also be added that Mrs. Ady, following some unstated authority, assigns an altogether different position for Federigo's portrait.[5]

All this, so far, seems fairly smooth sailing for our last hypothesis, but it must now be remarked that, if one adopts the current attribution of the Navagero and Beazzano portraits, the Titian theory of 1517, and possibly Federigo himself, for all his fair hair and brown eyes, must go by the board. For since Raphael died in 1520, these portraits could not have been painted later than that year. Morelli, proceeding more or less by guesswork, assigned them to the year 1516; and, allowing for the fact previously pointed out, that the Navagero of this picture is obviously a much older man than the Navagero of our group, it is plain that, even with the extreme limit one can allow, the year 1517 is much too late to adopt for our original. There is, of course, an alternative supposition, *i.e.,* that the Doria Gallery canvas is neither a Raphael nor a copy of a Raphael; but by some other painter, as, for instance, Sebastiano del Piombo. This, presuming the identity of the persons represented still held good, would perhaps get over the difficulty. And it may be

[4] BURLINGTON MAGAZINE, Vol. I, p. 147. See also Postscript to Vol. 2 of Mrs. Ady's "Isabella d'Este."

[5] "Isabella d'Este," 1923 Edn, Vol. II, p. 53.



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noted, in this connexion, that, according to the Anonimo, Raphael's portraits of Navagero and Beazzano were painted on panel, which, if correct, would indicate that the Doria canvas is,[6] at any rate, only a copy. But, as far as the origination of the portraits is concerned, it seems improbable that any painter of the period, other than Raphael, was capable of executing portraits with this sort of semi-photographic realization. The point is, however, a little difficult to decide in the case of a man like Raphael, who painted so few portraits, for it is perhaps open to question whether a painter, in passing to the more objective side of his art, does not, in a sense, become a different being, who cannot altogether be judged by his performances in another sphere.

I suggest then, on the balance of probability, that in this group of portraits we have a copy, evidently unfinished, of a picture painted in the second decade of the sixteenth century by some artist on whom Giorgione's mantle was an uncommonly close fit; that the poet is Andrea Navagero, whose verses, tinctured with the spirit of ancient Greece, were, according to Marcantonio Flaminio, to endure " while there are flowers in the spring or stars in the sky," and that the captain in armour is Baldassare Castiglione, who, being for all time a flower of chivalry in himself, needed no flowery panegyrics to commend him to posterity. With regard to the page, who may or may not be Federigo Gonzaga, it seems better to sit on the fence *in utrumque paratus*. As to the lady in the background, I have no alternative but to leave her, together with the whole of these conjectural identifications, and the probable originator of the picture, to the judgment of others more skilled as connoisseurs, and more intimately conversant with the history of these times. The picture does not appear to be, in the ordinary sense, Titianesque. Still less is it Raphaelesque. If the conception is really due to Titian, it must have been a Titian before the " contagion of the world's slow stain " had, as far as portraits are concerned, dimmed the inspiration of his youth into a duller and more matter-of-fact maturity.

Apart from the portraits, there is little to be gleaned from the picture in the shape of internal evidence. Reference may, however, be made to the pose of a " man in armour," marked " Zorzon," in the Vendramin Gallery,[7] and, for costume, to the braided tunic worn by a youth in the Museo Civico at Milan, dated by Berenson 1526 circa[8]; also to the criss-cross pattern on the doublet in Cariani's Oldenburg painting. The bands indicated on the woman's headdress appear similar to those of the Muse standing next to Ariosto in Raphael's Parnassus, where, curiously enough, Ariosto is shown with a wrinkled forehead. The question whether the picture is complete, or merely a portion of a larger one may perhaps be solved on the lines suggested recently, in the case of a Lawrence portrait, by the Editor of THE BURLINGTON MAGAZINE.[9]

[6] Williamson's Edn, 1903, p. 22.

[7] " The Vendramin Gallery," Ed. Borenius, 1923, Plate 42. It may here be noted that the lower figure on p. 45 suggests Castiglione.

[8] " Lorenzo Lotto," 1901, p. 170.

[9] BURLINGTON MAGAZINE, February, 1925.

## SHORTER NOTICES

THE FLEMISH EXHIBITION.—During the past month an important correspondence has been published in *The Times*, following a letter from Mr. Ernest Law. Almost everyone who has expressed himself in print about the lessons we ought to learn from the Flemish exhibition, has fought rather shy of what seems to us to be the central feature of the situation. We are blinded by the extraordinary success of the exhibition, and are inclined to persuade ourselves that that success was mainly due to a deliberate and unusually efficient effort. To us it appears that the success (by which, like everybody else, we mean simply the large attendance of visitors) was due, not to the cataloguing, the hanging, the attributions or the efforts of the Press, but (1) to the fact that early Flemish art consists mainly of minutely and very accurately painted portraits, (2) to the fact that the public is startled and excited by the sensational prices recently paid for old masters, and (3) to the fact that the exhibition was in the Royal Academy.

What appears chiefly to have emerged as a lesson is that if we are to have another " successful " exhibition, it must be started and backed throughout by a person or body whose activities are quite irrelevant to those of art scholars, and that notwithstanding that, art scholars must be prepared to organize the exhibition without any hope whatsoever of reward or recognition. They must take it for granted that if the exhibition proves successful, the praise shall be bestowed on other people, while if the exhibition fails the blame will be bestowed on the scholars. It is perfectly clear that these are the terms that fate has decided and we shall be wise to make a note of them for a later occasion.

The immediate colleagues of Mr. Maurice W. Brockwell know very well how badly he was handicapped in preparing the catalogue by the slovenly sort of notes sent from Belgium, and by the heartbreaking ignorance of some of those concerned whose good names were so richly



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enhanced through the work he and other art students so ably performed. His letter in *The Times* was so generous to all concerned as actually to mislead. On behalf of our readers, of Belgian, English and other nationalities, we offer him this tardy word of thanks.

THE EARLIEST CHINESE PAINTING.—In my article "An Early Chinese Painted Vase" (THE BURLINGTON MAGAZINE, December 1926), I said (p. 279): ". . . painting on pottery of the kind to which the present vase belongs, is considered, for the time being, as the earliest Chinese pictorial art of which remains have been preserved. . . ."

When I wrote this, I already knew that remains of much earlier Chinese pictorial art had been excavated. Dr. W. P. Yetts, informed by Mr. Umehara, had told me that lacquered objects, decorated with human figures and animals, had recently been found in a Corean tomb; but I was asked not even to hint at the results of this excavation, which had brought to light, among other interesting things, remains of Chinese painting dating from A.D. 69.

I now see that "The International Supplement of the Imperial University News," published in Tōkyō on November 1, 1926 (a highly interesting, richly illustrated paper, with many valuable details concerning the activity of the Imperial University of Tōkyō, and welcome news concerning the resurrection of its library), contains a short article by Prof. Harada on the above excavation, for which he was chiefly responsible.[1] It is entitled "Ancient Tombs unearthed in Korea belonging to Rakoru-gun." Among the extremely small illustrations accompanying the article is a tiny reproduction (Fig. 7) of a part of the lacquered object dated A.D. 69, showing some of the painted figures. Prof. Harada writes:—

> Lacquered Tables. . . . Two of this kind (round tables) have been found and their surface was lacquered red while the rim and the back were painted in black lacquer. In the centre of the back, both kinds (round and square tables) have an inscription written longitudinally. "The twelfth year of Yung Ping (A.D. 68)"[2] etc. One of the two has in three places near the rim, figures skilfully painted in red, yellow, blue and black lacquers, such as a god and a goddess (fig. 7), a dragon and a tiger. These paintings bear a striking resemblance to those[3] seen at the back of Han mirrors of about the same era and to the portrayed stones in the stone walled shrines of the Wu family in Shan Tung.
>
> There are at the present day no Chinese portraits in existence older than these.

Before Prof. Harada wrote this article, a large-scale collotype, probably actual size, from the same photograph from which the tiny reproduction was made, had already been published by Prof. Naitō, the famous sinologue of the Imperial University of Kyōtō, in No. 6 (May, 1926), of the excellent Japanese magazine, "Bukkyō Bijutsu." Last May's number contained, moreover, the reproduction of the *Figure of a sacred Tiger*, painted on the same decorated table of A.D. 69.

Prof. Naitō's series of articles to which both reproductions belong, is entitled "Shina kwaigwa-shi kōwa" (Lectures on the History of Chinese Painting). No. 6 of "Bukkyō Bijutsu" contains the first article of the series, namely, "Kan izen no kwaigwa" (pre-Han painting).

H. F. E. VISSER

DEATH OF M. A. M. PAPPE.—The Hermitage, Leningrad, has experienced a painful loss by the unexpected death of one of its youngest collaborators—the late Arkady Matveyevitch Pappé, well known to the readers of THE BURLINGTON MAGAZINE as a contributor to its columns. M. A. M. Pappé was born in 1891 in St. Petersburg, and in 1913 completed his legal studies in the University of that city. He then spent two years in Munich, which he devoted, under the direction of the late Karl Voll, to the study of art history, particularly to that of Flemish painting of the fifteenth to the seventeenth centuries. Later he continued these studies in the Russian Institute of the History of Art of Petrograd, under Dr. James Schmidt. Pappé entered the Hermitage in 1921, becoming, at the beginning of this year, Assistant-Keeper of the Picture Gallery of this Museum, many new acquisitions of which he published in this magazine, "Oud-Holland," and some Russian papers. In addition, he ardently collected materials for the new catalogue, under preparation, of the Dutch pictures of the Hermitage, and has left almost finished the results of his researches about K. Saftleben, which will be published shortly. His tragic death is deeply felt by his colleagues and all who are interested in the progress of art study in Russia.

P. ETTINGER

THE BURLINGTON MAGAZINE begs to make two announcements: The second BURLINGTON MAGAZINE MONOGRAPH is now ready. Its subject is Spanish Art, which is discussed in a series of lavishly illustrated essays by nine of our contributors. We feel some confidence in inviting our readers to subscribe to this work, which is primarily intended to satisfy the needs of those who, while serious students of art, feel that their grasp of Spanish art is as yet incomplete (see page xx of our advertisement section).

Rapidly increasing activity and unprecedented prosperity compel us to yield to the desire to acquire more commodious offices than those we have occupied for so many years at Old Burlington Street. By the time these words appear, THE BURLINGTON MAGAZINE will be established in Bank Buildings (over Lloyds), 16a St. James's Street, S.W.1, the entrance of which is actually in King Street.

[1] Marquis Hosokawa Moritatsu, at present in Europe, was the Mæcenas of this excavation.

[2] A.D. 69 is the date given by Professor Naitō.

[3] Professor Harada refers, of course, to the bas-relief decorations on metallic mirrors, not to paintings.



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# ART IN AMERICA: The Boston and Cleveland El Grecos

Since the publication some years ago of Dr. August L. Mayer's articles on *Paintings by El Greco in America,* a number of other works by this powerful Græco-Italian master of Spain have come to this country.[1] In fact, El Greco is probably better represented in America to-day than in any other land except the one of his adoption.

There are a number of reasons for this. In the first place, Greco was an intensely expressive and emotional painter who put into his work an amazing amount of dynamic force and rhythm. These are qualities which Post Impressionism has taught us to look for—qualities handed down to the present, no doubt, through Greco and Cézanne. We of to-day understand the spirit of a master whom the nineteenth century accused of delusions and astigmatism. And it is precisely because El Greco was misunderstood for so long a time that our collectors —late arrivals in the field—have been able to acquire first-rate examples of his work. Instead of finding permanent homes in public galleries abroad many pictures have passed from one private collection to another and, finally, to America.

Among other works mentioned by Dr. Mayer in his articles are the *Purification of the Temple,* in the collection of the late Henry C. Frick, in New York; two paintings from the Chapel of San José, Toledo, which are in the Widener collection in Philadelphia —*Saint Martin of Tours Dividing his Cloak with a Beggar* and a *Virgin and Child with Two Saints;* and a *Holy Family* belonging to the late Sir William Van Horne in Montreal. These represent three themes which El Greco found interesting throughout his whole career, and, because he used them again and again as vehicles of expression, a comparative study of different versions shows clearly the trend of his development.

This is especially true of the many variations of the *Purification of the Temple,* of which the one in the Frick collection (1598-1604), though much smaller than that in the National Gallery, is usually conceded to be the most powerful. The earliest examples are those belonging to Sir Herbert Cook, Richmond, and the Minneapolis Museum. These date from the artist's Italian period, before 1775, and are interesting in comparison with the painting in San Ginés, Madrid—a late version in which we find a strange blending of the Renaissance and the Baroque.

Now there has come to this country another *Purification of the Temple* (43 cm. x 55 cm.), of about the same period as the Frick picture. The Museum of Fine Arts in Boston has acquired it from the Marques de Tablantes, in Seville, in whose family it has been for several generations. In spite of its small size the treatment is remarkably free and there is greater unity of spirit and design than in earlier versions. The face of Christ is unusually expressive, but the figure does not swing forward with the power which Greco was capable of putting into it.[2]

Of the five or six *Saint Martins* three are in America. The earliest is the one from Toledo (1597-1599) which is now in Philadelphia. A somewhat later version similar to the one in Bucharest is in the Deering collection in Chicago, and a brilliantly-painted, though unauthenticated work—possibly of the artist's last period—has recently come to Boston. Cossio mentions it as being of the school of Greco. The picture (1.382 m. x 1.07 m.), which has been cleaned and removed from its oval mount, represents Saint Martin and the Beggar in the same attitudes and approximately the same colouring as in the Widener (Philadelphia) and Deering (Chicago) replicas. It is wider in proportion to its height than the others and the figures are flanked by a tree at the left and a curious obelisk-like monument at the right. These are not found in the better-known versions.

This *Saint Martin,* which was for many years in the collection of the late John Singer Sargent, has been given to the Museum of Fine Arts, by Mr. Robert Treat Paine, Jr. It is vivid in colour and fine in design. Strong contrasts of black-and-white in the horse and trappings and in the pale flesh tones and dark eyes combine with emerald green, blue-green, and red-violet to give a dramatic effect. From the hillside in the foreground one looks into the valley below in which are the familiar outlines of Toledo. The landscape is treated in a broad, fluid manner as in the fine *Toledo in Storm* which is in the Havemeyer collection, in New York.

Of the third group, the replicas of the *Holy Family,* there are three paintings which are almost identical in subject matter though distinctly different in manner. The earliest of these, probably painted about 1594, is the one originally executed for the Parish Church of Torrejón de Velasco, near Toledo. From there it passed into various collections, including the O'Rossen, in Paris and the Marczell de Nemes, in Budapest, and has now come to the Cleveland Museum of Art.[3]

The painting has been presented by the Friends of the Cleveland Museum in memory of the late J. H. Wade, president and benefactor of the institution. It is a charming picture (1.30 m. x 1.00 m.), with a trace of affectation and frank delight in bits of objective painting characteristic of Greco's work in the early 'nineties. Mayer dates it 1592 to 1596. At that time the artist's style had not reached the white heat of intensity, the unity, the simplification of his late period. As a link between this *Holy Family* and the one in the Van Horne collection (about 1604) we have the one in Bucharest (1600-1603). In all three the Child half slips from the Virgin's knee and reaches with a pretty gesture towards the fruit offered in a glass dish by Saint Joseph. At the right is Saint Elizabeth with her arm about the Virgin.

Among the many variations of the *Holy Family* theme the closest to these three is the *Virgin and Child with Two Saints* (1597-1599) in Philadelphia. One is in the Hispanic Society in New York (1585) and a number are in collections abroad. The Cleveland version is distinct from the others in that it is more graceful and playful—prettier, in fact.

Ella S. Siple

[1] "Art in America," Vol. IV, Nos. V and VI, 1916.

[2] Not mentioned in Mayer or Cossio.

[3] *Domenico Theotocopuli, El Greco,* by August L. Mayer Munich, 1926. Tafel XXXI.



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# ART IN FRANCE: THE BIBLIOTHÈQUE NATIONALE

M. Roland Marcel has given fresh impetus to the work of the Bibliothèque Nationale. After having obtained financial and administrative independence from the two Chambers, he set to work to improve the organization of the great library, including the installation of electric light, still denied to the Louvre, in the galleries of which there is no lighting apparatus at all, while the officials' quarters are lit by oil. M. Marcel has also inaugurated a series of exhibitions with the object of popularizing the treasures stored in the Rue de Richelieu, and those already held have been a brilliant success. That of the Grand Siècle, opened in February, followed others relating to the East, to the Middle Ages, and to Ronsard and his period.

The famous Mazarin Gallery, built by Mansart and decorated by two Italian painters, Grimaldi and Romanelli, pupils of Pietro da Cortona, was used to house the collections of manuscripts, prints, drawings, medals, sculptures, tapestries and furniture assembled by the director of the Bibliothèque Nationale. The setting was unique, and created an atmosphere very appropriate to the study of one of France's great periods. We should be glad to see more of such exhibitions designed to recapture the spirit of a past epoch.

Among the sculptures there should be specially noted first, an old reduced copy of Girardon's equestrian statue of Louis XIV. This piece is somewhat deceptive. Like much French work of the seventeenth century, it is influenced by Italy, but it has neither the energetic rhythm nor the life that inform Trans-Alpine models. In looking at this mediocre example, one is shocked to realize that the author has attacked an admirable statue of the Roi Soleil, by Bernini, and has sought to transform it into a statue of Marcus Curtius. Bernini's own work has been consigned to an obscure corner in the gardens of Versailles. The bust of Louis XIV, by Coyzevox, is more sensitive in line, but it is a pity that Bernini's portrait of the king was not shown. If Girardon's plastic style has suffered from the influence of Italian baroque, Poussin's style, as demonstrated in a set of drawings on the walls of the Mazarin Gallery, represents a reaction to French classicism against the Italianism which dominated the master. Poussin doubtless derives from Raphael, but his language is more austere, more abstract, and more mathematical than that of the painter of the *Disputa*. Among his drawings, the *Bacchanale*, the *Holy Family*, and the *Mars and Venus* should be specially noted. Most of them are lent by the Louvre, as also are the Claude drawings. The books displayed showed that typography attained under Louis XIV a height of perfection never surpassed.

Next month I shall write on the important acquisitions recently made by the Louvre.

The Bernheim Gallery is showing a collection of Renoir's paintings, the most important brought together since the death of the master. A retrospective exhibition on a really comprehensive scale still remains to be held. For this, one of the museums might well take the initiative by issuing an appeal to public galleries and to foreign private collectors. In spite of its limitations, however, the exhibition at the Bernheim Gallery is of real interest. Its chief merit is the careful grouping of the pictures in the various periods of the painter's production. One can trace in it the whole development of Renoir's genius. Mr. Fry has written in his scholarly article on Flemish painting (THE BURLINGTON MAGAZINE, February and March) of the old age of Titian and Rembrandt. The picture of the *Baigneuses*, which the Luxembourg has kindly lent to the exhibition at the Bernheim Gallery, and which is said to be the last work painted by the artist, eclipses the majority of the canvases surrounding it.

WALDEMAR GEORGE

# LETTERS

"FLEMISH ART AT BURLINGTON HOUSE."

SIR,—In his article upon the primitives of the fifteenth century, Mr. Roger Fry first promises a comparison with the Italians of the same period and then describes the idea of composition at which the latter had arrived. But he proceeds to judge the Flemish pictures by the architectonic standard of the Italians and finally to cap his verdict with the dictum of a sixteenth-century Florentine sculptor. It is not surprising that few Flemish painters survive such a method of criticism, but the method is surely in itself fallacious. Plastic relations are assumed to be the essentials, and the sole essentials, of composition and it is implied that, if colour does not perform a strictly plastic function, it is so much waste paint or at best, as in van der Weyden's earlier *Deposition*, it is "merely ornamental and decorative." It is impossible for me to accept as merely ornamental relations so carefully conceived as those of van der Weyden's colours. These relations have not plasticity as their main object; they are so subtle and comprise such an infinity within so restricted a field that they appear to me a method of expression in themselves. They represent an idea of which contemporary Italians were ignorant, and to assert that this is not composition, that van der Weyden's method is not "pictorial," is to beg the whole question of Flemish art. These arbitrary assumptions are extended to facts when the Maître de Moulins is made a French foil to throw up the Flemish failure. "Here suddenly (however coarse the values) we have a true painter." Yet M. Dimier does not endorse the French origin of the Maître, and meanwhile Mr. Fry ignores the superb colour harmony which hung next to his picture, *The Madonna and Child* of Simon Marmion, who is universally acknowledged to be French. Jan van Eyck's drawing "could never have led to Rubens," but his colour could, and did.

It is indeed Rubens who proves the value and significance of Flemish researches in colour. In him Mr. Fry finds, for the first time in his historical survey, the complete painter. He brought back



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from Italy the result of her three centuries of plastic research, and so receives Mr. Fry's approval; but, once this is given, no more is said of his plastic schemes, while all praise is given to his colour composition. What was "non-pictorial" before is suddenly admired as a great method of expression and—more astonishing still—as something peculiar to Rubens. In *The Gerbier Family* we are told that "some accident of the moment started him off on the idea of a colour harmony built entirely and almost exclusively on coppery reds and reddish browns, and an almost neutral grey, which takes on now silvery and and now colder, more slatey shades." "Everything is based on this simple polarity of warm and cold. . . It is a surperb example of Rubens's power of colour orchestration." This "simple polarity of warm and cold," with the "orchestration" that unites them, is certainly to be found nowhere in Italian painting but it belongs to a continuous series of Flemish pictures. A colour-scheme closely parallel to that of *The Gerbier Family* is that of Mr. Mellon's *Portrait of a Lady* by van der Weyden. Into a black ground the cold white whimple is merged with grey shadows, while the flesh tints, equally white in the high lights, are graded into the palest pink and united by the positive pink of the lips with the vivid red girdle. Moreover, can this portrait be described as a mere "linear construction"? There are exquisite contours to cheek and eye and lip, but the modelling is done with a subtle change of values in marked contrast to the forced shadows with which plasticity was obtained in Italy. That Rubens should have painted *The Gerbier Family* while fresh from copying Titian in Spain must be proof enough of the surviving strength of Flemish colour ideas. A more patent instance is seen in his *Portrait of Mathieu Yrsselius,* in which Mr. Fry admires "the astonishing invention in colour" which "never varies far from the central idea of red and white." In the *Portrait of a Carthusian,* by Christus, the scheme is planned identically in three bold masses, a white robe against a deep red ground, with an exaggerated pink in the head and hands forming a half tone to combine the two. It would be hard to find two pictures separated chronologically by two centuries which are more nearly identical. The idea has remained the same. Nor is this connexion confined to portraiture. Lord Lee's study for the Antwerp *Descent from the Cross* depends upon a similar polarity of warm and cold, of white and red. If Rubens has any historical significance it is surely that he welds together the independent traditions of north and south. Is it not this very union of ideas which makes him the first modern artist?

Yours faithfully,
PHILIP HENDY.

[Mr. Roger Fry having read the above letter replies as follows.—EDITOR.]

SIR,—It is, I fear, impossible to reply adequately in a letter to the many interesting points which Mr. Hendy's letter raises. The issue between us is largely due to my having been obliged to state my position as briefly as possible. For instance, it was out of the question in my article to go fully into the problem of why plastic design is so peculiarly impressive to the imagination—even were psychology in a position to answer it fully. I only note that all the greatest European artists do employ plastic as opposed to surface organization. In consequence of this it is surely important to note that primitive Flemish art stands aside from the great European traditions in this respect. That does not prevent Flemish artists from having other qualities to which I endeavoured to do justice to the best of my ability. I certainly did not mean to suggest that decorative colour was mere "waste paint." It serves a purpose, though not, I think, so high an imaginative purpose as plastic colour. For what I imply by that phrase I must refer Mr. Hendy to an article on the subject in my book "Transformations."

Mr. Hendy complains of my taking the Glasgow picture as an example of French painting; but here I may fall back on so large a consensus of critical opinion that the single voice of M. Dimier is insufficient to bar the way. It appeared to me to stand out in startling contrast to its surroundings.

Mr. Hendy's whole treatment of the question of colour appears to me to be vitiated by his notion that one can define a chromatic expression by the colours used. He compares the orchestration of colour in *The Gerbier Family,* by Rubens, with that of a portrait by van der Weyden. Now, what I understand by "colour orchestration" simply did not exist even in germ in the art of van der Weyden's time. I pointed out Matsys as giving the first hint of it in Northern art. So that the likeness of certain colours has for my purposes no pertinence. It is not what colours are used but by what principles and with what expressive ends they are used that matters.

This will explain why I can see no connexion, other than the superficial one of racial predilection for certain tints, between van Eyck's colour and Rubens's. Rubens derived the principles according to which he used any colour whatever from Venice rather than Bruges. If I failed to praise Rubens's plastic design, it was only from want of space. My summary remarks on the Duke of Buccleuch's landscape showed at least the trend of my appreciation.

Yours faithfully,
ROGER FRY.

## MR. FRY'S LECTURE TO THE FUND.

SIR,—Many applications for tickets for Mr. Roger Fry's lecture on Flemish art have had to be declined. Further, it is inevitable (1) that some disadvantageously placed will fail to catch every word of the lecture; (2) that those who succeed in doing so will be denied the opportunity of reconsidering at leisure Mr. Fry's remarks.

We are all already greatly indebted to THE BURLINGTON MAGAZINE, for having published two remarkable articles by Mr. Fry on this subject. But as an original subscriber, both to THE BURLINGTON and to the FUND, I venture to suggest that you should issue the lecture in printed form.

Yours faithfully,
KAPPA.

[The above letter is received just as we go to press, but the suggestion will have our immediate attention.—EDITOR.]



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**RUSKIN REDIVIVUS. BY R. R. TATLOCK.**

CLAUDE LORRAIN AND MODERN ART. By A. M. HIND. 32 pp. + 4 pl. (Cambridge Press.) 2s. 6d.

Though this is a small book, its scope is great and its author deservedly celebrated both in the artistic and the scholastic worlds. That being so it is with some difficulty that I bring myself to say quite frankly what I unmistakably feel—that the author, for some reason or other, has failed on this occasion to do himself and his subject justice. The essay is, one need hardly say, persuasive in style and perfect in detail but its general conclusions are, as I believe, indefensible.

Mr. Hind attempts with much skill and considerable success to demonstrate the debt of modern art to Claude. But his main arguments are based on the belief that modern art criticism for the most part repeats Ruskin, that Claude is regarded to-day as the representative of a dead tradition and that abstract art is entirely unsatisfying. It is quite true that some passages in Ruskin are decidedly expressive of the modern attitude but it is also true that others contradict it. Ruskin had not one æsthetic but several, and so was free to run with the hares and hunt with the hounds. That is one reason why this age of science rejects him and cannot agree with Mr. Hind's opinion that Ruskin was perhaps the greatest of all writers on art. Again, Ruskin was hopelessly misled by his turn for idolatry. A passage quoted in admiration by Mr. Hind, in which Ruskin (after a scathing criticism of Van de Velde) admits that he must be wrong for the single, quaint reason that "Turner once liked Van de Velde . . . and Turner could not have liked Van de Velde without *some* legitimate cause." Does not Mr. Hind really mean not that Ruskin was a great art critic, but that he was a great writer and a very nice man? Even so, the modernist will disagree and will say that he simply cannot now read Ruskin with pleasure because of his pedantry and dogmatism and because of his style, and he will add that Ruskin was not a nice character and that the magnanimity of the outburst of hero-worship quoted had no other function than to enhance the apparent authoritativeness of some adjacent passage.

Mr. Hind's second point, that Claude is now regarded as a "representative of a dead tradition and a bad exponent of it at the best," is simply a consequence of Mr. Hind's erroneous identification of the modern critic with Ruskin. Our author does not seem to be aware that modernist artists and critics are unanimous in their admiration of Claude, whom they probably regard as the most inspiring of all modern landscapists and certainly far more important than Turner. Ruskin's harangues against Claude were quite uncritical, having arisen from a desire to pipe up Turner at Claude's expense. Ruskin was, as a rule, a poor judge, though he certainly was a great advocate.

The third point, that abstract art is by its nature "entirely unsatisfying" is an amazing statement, coming from one whose days are spent in the British Museum, the rooms of which bulge with examples of great abstract and semi-abstract art. Is not Mr. Hind objecting merely to *modern* abstract art? In any case if we could agree that good pictorial art can be tested by the degree in which it suggests nature "with as much truth as is compatible with the character of the medium used," then we should have to class the mass of pictures in the lesser rooms of any Royal Academy exhibition above the work of artists like Sickert, John and Grant. Mr. Hind appears at least to flirt with the heresy that abstract art when most successful is most "intellectual." Surely it is the act of accurately transcribing nature that involves an intellectual process and the act of creating abstract form that is "instinctive." The artist Matisse put the point well when an English friend was trying to explain to him what exactly was Mr. D. S. MacColl's objection to his pictures. Matisse said: "What these people do not see is that a form in one part of a canvas implies, to the sensitive eye, another form in another part." This relationship of forms can surely be appreciated only instinctively. Those who have the eyes to see can see it, but no proficiency in reasoning can bring about a relevation.

**EGYPTIAN MEDIÆVAL ARCHITECTURE. BY MARTIN S. BRIGGS.**

THE WORKS OF SULTAN BIBARS AL-BUNDUQDARI IN EGYPT. By K. A. C. CRESWELL. 64 pp. ill. + 31 pl. (Extrait du Bulletin de l'Institut français du Caire.) Cairo. (Institut Français d'Archéologie Orientale.)

In previous numbers of THE BURLINGTON MAGAZINE we have reviewed three books by Mr. Creswell which are uniform with the present volume, viz.: *A Brief Chronology of the Muhammadan Monuments of Egypt to A.D.* 1517 (1919); *The Origin of the Cruciform Plan of Cairene Madrasas* (1922); and *Archæological Researches at the Citadel of Cairo* (1924). Taken together, they indicate the importance of the work which he is doing, and encourage us to look forward with high expectations to the monumental survey of mediæval architecture in Egypt on which he is engaged, and of which they form only an instalment in advance. Bibars (1223-77), not to be confused with his namesake who occupied the throne of Egypt for a brief period in 1309-10, was the first great



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Mameluke sultan, "a man of extraordinary activity, a good organizer and administrator, a first-class general and one of the most formidable opponents the Crusaders ever had, and also . . . a good builder." Most of his work in Palestine and Syria consisted in repairing fortresses recovered by him from the Mongols and Crusaders, but he also built the mosque at Ramleh, familiar to many of us because it adjoined the British G.H.Q. during the Palestine campaign. Of his buildings in Egypt only four have survived, and it is with these that the present volume is concerned. The most important is the great mosque of az-Zāhir in Cairo (1267-70), which suffered by misuse under Napoleon and later under our own military authorities, but has recently been restored at the instigation of King Fuad. It is of enormous size, over 100 metres square internally, surrounded by battlemented walls over 40 ft. high, and contains many remarkable features. Mr. Creswell traces the unusual form of the *maqsura* (sanctuary) to an origin much farther east, and points out that Mongol invasions of Persia and Mesopotamia in the thirteenth century drove many craftsmen from these countries to take refuge in Egypt, for the Mongol hosts penetrated to Gaza before they were defeated. Bibars also built the beautiful *madrasa* of az-Zāhirīya in the bazaar-quarter of Cairo (1262-63), which remained comparatively intact until a street was driven through it in 1874 but now consists of a mere fragment, likely to suffer still further damage under present conditions; the picturesque bridge of six pointed arches (1266-67) at Abū l-Munagga at Shubra near Cairo; and the fine stucco *mihrāb* (prayer-niche) in the mosque of 'Amr at Old Cairo. The book is written with the author's usual painstaking care, his elaborate documentation, and his scrupulous examination of all historical and architectural evidence. The illustrations are mainly from his own excellent photographs, but also include a few reproductions from old prints, and some plans to a large scale.

**VON LE COQ'S DISCOVERIES IN TURKESTAN. BY SIR THOMAS W. ARNOLD.**

Die Buddhistische Spätantike in Mittelasien. I, Die Plastik; II, Die Manichäischen Miniaturen; III, Die Wandmalereien; IV, Atlas zu den Wandmalereien; V, Neue Bildwerke. By Professor Dr. A. Von Le Coq. 212 pp. + 125 pl. Berlin (Dietrich Reimer). £25.

Archæological research in Chinese Turkestan has in recent years added a new chapter to the history of art, and from its ruined cities have come frescoes, statues and manuscripts revealing unexpected attainment and raising problems for the student, which are still matter of dispute and are likely to remain so for some years to come. The results of Sir Aurel Stein's expeditions are deservedly the best known in this country, but his success was emulated by other scholars from France, Germany, Japan and Russia, who also set out to exploit the riches of this new treasure-house of ancient art. In a series of erudite and richly-illustrated volumes, Sir Aurel Stein has published the record of his explorations and their scientific results; the report of his first and second expeditions have thus appeared, and that of the third is in the press. But many circumstances have combined to delay the publication of the results of the work of the German archæologists. Professor Von Le Coq gave a foretaste of some of the treasures he had acquired in his monumental work "Chotscho" (Berlin, 1913); but lack of space in an overcrowded building stood in the way of an adequate presentation of the objects acquired in successive expeditions, and a great part of his material still remains hidden in the boxes in which it was packed in Turkestan. The opening of the Turfan section of the Museum für Völkerkunde in Berlin marks the culmination of a great scientific achievement built up on the patient and unremitting labour of twenty years, and the five stately volumes that Professor Von Le Coq has published render a great part of the frescoes, statues and miniatures accessible to students who may be unable to visit Berlin.

Professor Grünwedel was the leader of the first Turfan expedition (1902-3), but Professor Von Le Coq conducted by himself the second (1904-5) and fourth (1913-14), and shared the labours of Professor Grünwedel during the third (1905-7). Whereas the major part of the excavations of Sir Aurel Stein had been carried out in the southern part of the Tarim Basin and on the eastern border of the desert in Tun-huang, the German expeditions worked in the country to the north of the Taklamakan desert from Qyzil and Kucha in the west, to Turfan in the east. Here, in innumerable cave-temples, as well as in isolated buildings, were found stucco statues and mouldings and wall paintings in tempera. Two of these temples are believed to date from the second century A.D.; the rest belong to various periods from the fifth century onwards up to the early part of the ninth. One fresco appears to be of Christian origin, but the majority were found in Buddhist temples and monasteries, and represent incidents from the life of the Buddha, or illustrate the mythology and cosmology which grew up around the Buddhist faith.

While most of the finds of the Turfan expeditions consist of statues and frescoes of a similar character to those that rewarded the efforts of the English and French scholars, in one respect Von Le Coq broke entirely new ground and achieved results that are unique, viz., in the discovery of examples of Manichæan art. The learned world, both in the Christian West and the Muhammadan East, had for centuries been acquainted with literary records of the pictorial art of the Manichees. A famous passage in one of St. Augustine's controversial writings makes reference to the magnificent decoration of the Manichæan MSS. and their costly bindings, but pious Christians were exhorted to destroy them wherever possible; and the Muhammadans were equally zealous in the work of destruction, and one such holocaust occurred in Baghdad in 923 A.D., when we are told that four-



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teen sacks of Manichæan books were burnt, and the melted gold and silver with which they had been decorated ran out upon the ground. Apart from such literary record, the pictorial art of the Manichees remained absolutely unknown until Professor Von Le Coq's discovery in 1904 of some pictured fragments of Manichæan manuscripts and some frescoes in the ruined city of Chotscho. The pictures have preserved their freshness of colouring to an extraordinary degree, though they probably belong to as early a period as the eighth or ninth century. The importance of these pictures for the history of religion as contributing to the elucidation of the Manichæan faith was immediately recognized, and they have been made the subject of several careful studies. But their place in the history of art still remains to be worked out, especially in their connexion with the development of later Persian painting.

Every student of oriental art is aware of the conflict which rages between the Classicists and the Asiaticists in regard to the origin and inspiration of painting in Eastern Asia; the protagonists are to be found in Berlin and Vienna. The very title of Professor Von Le Coq's book is a challenge, and he ranges himself unhesitatingly with those who hold that in this art we have a late outblossoming of that Hellenistic influence which exhibited itself in the Buddhist sculpture of Gandhara, in the coins of the Bactrian kings, and in the engraved gems with classical motives found in North-Western India and the Taklamakan desert. From this point of view it becomes clear why Professor Von Le Coq begins in his first volume with Gandhara sculpture and reproduces those fine examples which Dr. Leitner kept for many years in Woking and sold to Berlin shortly before his death. The author's contention is that the influence of Hellenistic art which was planted in Asia by the successors of Alexander did not cease with the Gandhara school, but reappears in these frescoes of the cave-temples of Turfan. By the Buddhist missionaries it was carried eastward into Khotan along two main routes, one through Bactria and the other through Kashmir, picking up on the way Persian influences in the case of the first, and Indian influences in the case of the second. Along the great commercial highways of the silk-trade this late Hellenistic art at last penetrated to China. Other influences (he considers) were brought in by successive conquerors of the country—Scythian in some prehistoric period, Tokharian about the beginning of the Christian era, and Uigur in the eighth century; and under the last rulers, who belonged to the great Turkish stock, the Hellenistic-Persian and the Hellenistic-Indian styles of painting both became entirely Asiatic in character, through lack of any fresh impulse from without, and through constant copying and recopying of the older work by Asiatic artists. But he holds that the foundation of this pictorial art and its original source of inspiration was Hellenistic.

Whatever judgment may be formed on this question of origin, there can be no difference of opinion in regard to the artistic merit of these frescoes; they are compact of exquisite colour and of graceful design; they pass from the severe dignity of hieratic pose to the rapid movement of heavenly nymphs and the flight of birds. In the earlier examples (about 700 A.D.) from Kucha, there is a wonderful charm and ease of movement in the representation of various scenes from the Buddhist legends; in the later work, from Turfan, in which Asiatic influences accentuate themselves, a more distinctive attempt at portraiture becomes a characteristic feature. No attempt can be made here to exhaust the interest of these stately volumes, which take rank among the finest productions of modern German colour-process and photo-lithography. They certainly excite curiosity as to what still remains to be revealed when the hundred boxes, lying still unpacked in the cellars of the Berlin Museum, yield up their treasures in a country so distinguished for its generosity in the acquirement and conservation of art treasures as Germany. That day will surely not be long delayed—especially when so competent and erudite a scholar is at hand to set them out in a befitting manner and provide them with the exposition they require.

**AN ANTHOLOGY OF BYZANTINE ART. BY ERIC MACLAGAN.**

BYZANTINE ART. By HAYFORD PIERCE AND ROYALL TYLER. 56 pp. + 100 collotype plates (Kai Khosru Monographs on Eastern Art). (Ernest Benn.) 21s.

It really is not very long since the word Byzantine was pretty consistently used, in art or in other spheres of human activity, as a term of abuse. Now the tide has turned with a vengeance, most Byzantine works of art (but not all, as yet) are exceedingly expensive, and the literature on the subject is growing rapidly. Here is a provocative and most opportune book; a hundred illustrations that have obviously been chosen with real judgment out of ten times as many, a tantalizingly brief introduction, and a short but adequate note on each plate, the whole kept within manageable size. Even briefer than the introduction is the bibliography, which would have borne a little expansion.

In the fewest possible words Mr. Peirce and Mr. Tyler have said a great many things that wanted saying. They have pointed out the dreadful unreliability of mosaics as documents in art history; the two plates illustrating the head of Justinian in Sant' Apollinare Nuovo before and after its last dose of restoration would be almost painfully convincing on this point if the publishers had not considerately placed them back to back so that comparison between the two is difficult. They have insisted on the extreme importance and value of Byzantine textiles, which cannot be " restored," and of Byzantine coins, which can be dated beyond cavil. They have protested against the prevalent belief that coins can be adequately studied from photographs of plaster casts, which completely falsify their quality. They have emphasized, perhaps a little too strongly, the respect paid by Byzantine artists to the material in which they worked; the same respect surely appears in Ancient Egyptian art (to quote only the most obvious example) and there is at least one Byzantine bronze relief here illustrated, a cast of which might easily be mistaken for a cast



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from an ivory. Above all, they have dealt a shrewd blow at the persistent generalization which makes Byzantine art immobile and unchanging by their most ingenious and convincing new theory as to the date of the lovely Romanus ivory in the Cabinet des Médailles. This brilliant masterpiece of small sculpture has hitherto been universally accepted as representing Romanus IV (1067-1071), but they have produced very plausible reasons for supposing that it represents Romanus II, who also married a Eudoxia, and that it dates in consequence from 945, more than a century earlier.

The critic of an anthology, the Hundred Best Latin Hymns or the Hundred Best Byzantine Works of Art, is invariably annoyed by the anthologists' omissions. He will want to know in this case why there are no illustrations at all of the *Pala d'Oro* as against nine consecutive plates of mounted cups and dishes in glass and hard stones from the adjacent treasury; and none of the Kahrié Djami mosaics, which look as if they must be most beautiful, in spite of the anthologists' adherence to the theory that art stopped short after 1204 in the uncultivated court of the Latin Emperors. Painting of the earlier period can be seen much better in Egypt (even if it is a little provincial in style) than anywhere else, and the one little decorative scrap from Bawit represents this quite inadequately; one of the frescoed apses in the Cairo Museum might advantageously have replaced either of the two plates (38 and 39) from Sta. Maria Antiqua, which almost duplicate each other.

Some of the dating is, perhaps, a little difficult to accept. One porphyry head at St. Mark's (Plate 48) does not fit comfortably into the tenth century, in spite of its diadem; the Veroli casket and its kin are still a problem, but to place them in the eleventh and twelfth centuries takes them a long way off from such Carolingian ivories as the book-cover from Bamberg at Munich which does seem, like the box at Berlin, to be based on them (for a reversed relationship would raise extraordinary difficulties) and which must date from before 900. Incidentally, what is described as a side of the Veroli casket (Plate 93) is in fact the top of it.

But everybody is entitled to his own opinion as to the date (and even the place of origin) of the caskets, whereas it is by no means everybody who can really enjoy an object of art, savouring it like a ripe fruit or a good glass of wine, and then communicate his enjoyment in a dozen unexpected words.

If the rest of the Kai Khosru monographs on Eastern art (of which this is the first) are produced by writers with as much knowledge and as wide an experience behind them the series promises to be an extraordinarily valuable one. Is it ungracious to insist that it might have been more valuable still if the illustrations had been in carefully printed half-tone instead of in collotype (which is far below good half-tone when it fails, as it rather often does, though it is certainly far above it when it succeeds) and if the price had in consequence been lower? One parallel German series, "Die Kunst des Ostens," does look like better value for the money.

**INGRES. BY CLIVE BELL.**

INGRES: HIS LIFE AND ART. By L. FRÖHLICH-BUME. Translated by MAUDE VALERIE WHITE. 66 pp. + 80 pl. (Heinemann.) £4 4s.

The introduction to this book is divided into two parts: the first, and longer, biographical; the second, more or less critical. The first cannot be commended. Ingres was, perhaps, the greatest painter of the nineteenth century; probably he was one of its most disagreeable characters; certainly he was one of its most fantastic. But to read Mme. Fröhlich-Bume you might suppose that he was the hero of any Victorian biography—a heart of gold concealed beneath a slightly rough but almost invariably courteous exterior. His tantrums, tyrannies and eccentricities are buried beneath a mass of insipid anecdotes and instances all bearing witness to commonplace virtues and conventional goodness of heart. No reader could possibly guess that this admirable person was the ludicrous and terrible M. Ingres of Amoury-Duval and Maxime Ducamp. Wherefore Part I is a failure.

Part II, I am happy to say, is much better. The author is at her best when dealing with artistic theories; and, during the revolutionary period and empire, theories, as we know, counted for a good deal. Nowhere have I seen the point at issue between Quatremère de Quincy and Emeric David (*L'Antithèse libérale*) more clearly stated; for, unlike most writers on art, Mme Fröhlich-Bume keeps quite cool in face of an abstract idea. When she comes to particular works of art she is less happy, but not inadequate. The genius of Ingres, unlike his character, does emerge from this book as something different from that of the hundreds of academicians who have appeared geniuses to their biographers.

It would seem from the Preface that the author —who contrives to get in some silly gibes at the Impressionists—imagines that she and "the younger generation of painters in Western Europe" (which may mean M. Lhote, or may mean some German with whose art I am unfamiliar) have rediscovered Ingres. In this the author mistakes. Ingres was never lost. After his death (in 1867) there was an inevitable, and salutary, reaction against his immense prestige and influence. But already by 1883 Renoir was in what we call "his Ingres period," and Degas—another Impressionist—was throughout his life a passionate admirer of the master. If anything of his glory still remained hid assuredly it was not unveiled by the younger generation in Western Europe nor by any generation in Germany: the Symbolists of 1890, more especially M. Maurice Denis, had seen to it that their saint should be completely rehabilitated and canonized.

The reason why every admirer of Ingres would like to possess this unfortunately, but inevitably, expensive book, is that it contains eighty plates, and that the reproduction of the drawings—of some, at any rate—makes them for all æsthetic, if not practical, purposes equal almost to originals. But even here I have a complaint to lodge. What precisely does the publisher mean by printing on the jacket: "With eighty plates representing



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practically the whole of Ingres' work "? If he means merely that with these eighty photographs he gives the reader an example of every phase in Ingres' singularly unvarious career, I have only to say that he could have done as much with eight. If he means that these eighty plates represent practically the whole of Ingres' output, he is talking manifest nonsense. It seems a pity to introduce these good reproductions with a remark which is either pointless or misleading.

For the benefit of students I ought, perhaps, to add that the bibliography is satisfactory.

**THE THEORY OF ARCHITECTURE. BY M. S. BRIGGS.**

ARCHITECTURE AND THE ALLIED CRAFTS. By A. M. BROOKS. 248 pp. + 157 pl. (Allen and Unwin.) 18s. net. A BACKGROUND TO ARCHITECTURE. By S. H. RATHBUN. 395 pp. ill. (Yale University Press and Humphrey Milford.) 21s. BALBUS, OR THE FUTURE OF ARCHITECTURE. By C. BARMAN. (Kegan Paul.) 2s. 6d. net. THE SUBSTANCE OF ARCHITECTURE. By A. S. G. BUTLER. 320 pp. + 8 pl. (Constable.) 12s. net. THEORY AND ELEMENTS OF ARCHITECTURE. By R. ATKINSON AND H. BAGENAL. Vol I, Part I. 402 pp. with 171 ills. (Ernest Benn.) 30s.

Though the first two of this quintet of books are mainly concerned with architectural history, and the third with prophecy on a small scale, all five aim at expounding the meaning that lies behind architectural forms. Mr. Brooks' work contains numerous excellent photographic illustrations. The letterpress is readable, but somewhat uneven in quality. Thus the early chapters on Greek and Roman architecture contain no proper explanation of the " Orders," and include some questionable statements, e.g., that the greatest architects of the past have always been great sculptors. The subsequent chapters, on Christian and mediæval architecture, reach a much higher level. The author's patient explanation of Byzantine and Romanesque vaulting systems would gain by the addition of simple diagrams, and recent works by Rivoira and Strzgowski should have found a place in his bibliography. Though the book is sound rather than startling, it contains some illuminating passages, such as the comparison of Ruskin, Morris, and Viollet-le-Duc.

Mr. Rathbun's book is very difficult to read, abounding as it does in long words of Latin origin and in sentences up to fifteen lines in length, and hardly relieved by such unusual terms as " seeping," " splurge," " trying out," " motivate," " enthused," and " appliquéd." However, when the bewildered reader at length gets into his stride, he finds that the book also contains a good many original thoughts and theories. Twelve of Mr. Rathbun's fourteen chapters are in pairs, one of each pair describing the mental attitude and social conditions of a period, the next tracing the effect of these on architecture. He avoids, like the plague, all dates and proper names, sacrificing everything to generalization. He is, in fact, an impressionist, like the late Mr. March Phillipps. The book is full of provoking statements, about architects new and old, the reasons for periodical declines in architecture, the inferiority of English Gothic, the " superficiality " of Roman design, which " nowhere reached a summit," the Renaissance, when building was " delivered into the hands of painters," and the manifold sins of the Baroque.

In about sixty small pages Mr. Barman contrives to get a great deal of amusement out of the future of architecture. This impish but sparkling study attributes to women most of the blame and some of the credit for modern tendencies in the design of buildings. In America, exactly fifty years ago, John Wanamaker discovered and exploited the possibilities of the departmental stores. The result was a type of building where " cellular " planning (that is, an ordered arrangement of rooms or spaces) gave place to vast uninterrupted floors where hordes of women wandered aimlessly round glass showcases. Concurrently with this phenomenon (which has since influenced the planning of warehouses and office-buildings) came the " no-servant " problem, which produced the " labour-saving house "; and that in turn completed a vicious circle by releasing the housewife from domestic duties and thus giving her more time for shopping. Such, we are told, are the results of " emancipation." Mr. Barman's views on aeroplanes, skyscrapers, and " zoning " are well worth reading.

" The Substance of Architecture " evidently represents hard thinking on the part of its author. Up to a few years ago, comparatively little had been written on the theory of architecture as a whole. Ruskin's theories were based on Gothic, and could not be applied to the work of other styles. Nowadays we search for a formula of more universal application. Recently three or four English writers have begun to attack this problem; and now comes Mr. Butler with a most interesting book, original, logical, and written in admirably clear English. His method of approach is as simple as it is unique, for he sets out to explain architecture as " an occupation." After defining its nature, and distinguishing it from " building," he comes to the conclusion that " good architecture is that arrangement . . . of the lines of building " which best adjusts practical to æsthetic considerations. He tells us how we should look at architecture, and compares it with other arts (music, painting, and sculpture). He explains such qualities as scale, proportion, repose, harmony, rhythm, and " significance." Having thus dealt with the factors producing beauty in architecture, he proceeds to outline the material considerations which have to be faced by the architect, questions of stability, shelter, convenience, and cost. Then Mr. Butler reveals the mystery of the architect's work; how he adjusts his " almost curious passion " for beauty to the requirements of his client's pocket and the local by-laws; and finally, he examines that intangible quality that makes really great building. Now and then he pauses to analyse some masterpiece to illustrate his points. The book contains many telling and often humorous phrases that cannot be quoted here.

" Theory and Elements of Architecture " is to fill four volumes, and is planned on a monumental scale. Its authors announce it as " a textbook on architecture " to serve both as " a history of structure and a method of teaching design."



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But it cannot supersede a preliminary training in the general history of architectural development, for it assumes a knowledge of terms, processes and facts far beyond a beginner's grasp. The present volume is almost entirely concerned with climate and building material, building stones, and the simpler elements in architectural design. The next volume will deal mainly with the more complicated elements and with composition; and the two later volumes with planning, old and new. The chief drawback to the book is its price, which will put it out of reach of the average student. This does not imply that the book is expensive for what it contains; on the contrary, it is lavishly produced. Apart from a few printer's errors, the text is careful and accurate, but it may be noted that Wotton's "Elements of Architecture" was published in 1624 (not in 1723); and that the Pyramid of "Khufu" and the Temple of "Khafre" commemorate the same Egyptian king. Well written throughout its considerable length, the book contains many remarkable passages, and is splendidly illustrated.

**FLEMISH TILES IN ENGLAND. BY R. L. HOBSON.**

EARLY NETHERLANDS MAIOLICA. With special reference to the tiles at the Vyne in Hampshire. By BERNARD RACKHAM. 136 pp. + 55 pl. 63s. (Bles.)

In this book Mr. Rackham takes the interesting pavement tiles at the Vyne, near Basingstoke, hitherto unhonoured and unsung, as the text for a delightful discourse on early Netherlands maiolica. Beginning with a pregnant chapter on the origin and technique of maiolica, he proceeds to review the history of the Netherlands in the period which is relevant to the subject. Then follows a detailed description of the Vyne tiles and a discussion of their relationship with others made in Antwerp and elsewhere in the Netherlands. The tiles in question are nearly four hundred in number, squarees, oblongs and hexagons of tin-enamelled pottery painted with a bold, free brush in cobalt blue, lemon yellow, orange and grass green. The subjects vary from portrait busts and classical figures, birds and animals, flowers and fruit, to formal and abstract designs; and the chord of colours which is characteristic of the ware gives the effect "not only of richness but of blithe freshness as of meadows in June." Mr. Rackham proves conclusively that this pavement is of Flemish manufacture and further that it has the distinction of being the earliest known pavement of that make, dating as it does from about 1520. his leads to a general discussion of Flemish maiolica, a subject which has only recently been rescued from obscurity by the researches of the author himself and his continental colleagues. Its story is now clearly outlined, though many details still remain to be filled in. There are certain vases and dishes found in the Netherlands and occasionally in England which, though they have a general likeness to Italian quattrocento pottery, are certainly not Italian. Such vessels figure in some of the fifteenth-century Flemish pictures; and one of the delights of the book is to find these beautiful paintings reproduced in full-page plates. We may smile at times at a mighty fine picture illustrating a monstrous small pot: but little as it is, the pot is a valuable document and shows at any rate that the type of pottery under consideration was familiar to the Netherlands artist of this time. Mr. Rackham thinks this early maiolica may have been made at Bruges.

But this is only the prelude to the main story which belongs to the sixteenth century and centres round Antwerp. Here the industry was developed by Guido Andries, an Italian immigrant identified with Piccolpassi's Guido di Savino of Castel Durante, whose name appears in the Antwerp registers in 1512 and whose family carried on the pottery till about 1580. The names of several other Antwerp potters are recorded, but the best period for Antwerp maiolica ended soon after the middle of the sixteenth century when religious persecution and other untoward events drove many of the potters abroad. The loss to Antwerp was a gain to other cities, for the fugitive potters carried their craft to Middelburg, Haarlem, Dordrecht, and Amsterdam; and a few even settled in England.

The characteristics of the sixteenth-century Netherlands maiolica is well illustrated by a series of excellent plates, both half-tone and coloured. Apart from tiles and one exceptional jug, which is already known to readers of THE BURLINGTON MAGAZINE, the ware is of a homely and utilitarian kind, consisting chiefly of dishes, small bowls, jars and apothecaries' pots. The clay is generally lighter in colour than that of the Italian maiolica and the colours used in the decoration are confined to blue, yellow, orange, green and manganese purple. But the ware is redeemed from the commonplace by the fresh and telling designs. "The brushwork is broad and unswerving, the general impression given by colour and drawing together being that of robust vitality."

Mr. Rackham's book rounds off a hitherto incomplete chapter of European ceramic history. The task of writing it was obviously a congenial one; and one envies at every turn an author who has a compact and interesting subject, space to deal with it faithfully, and plates to illustrate every detail not only adequately but lavishly. Mr. Rackham has made full use of these happy conditions, and has given us a book which we can read not only with confidence that it is sound to the core but with real æsthetic enjoyment.

**OUR STAINED GLASS. BY W. B. HONEY.**

ENGLISH STAINED GLASS. By HERBERT READ. xvii + 260 pp. + 69 pl. (8 in colour) + 27 figs. in text. (Putnam's Sons.) £5 5s.

Mr. Read's book may fairly be regarded as the first work in English to deal adequately with a branch of mediæval art of the first importance. Westlake's great work was written at a time when photography had not facilitated the comparative study of the scattered remains, and Museum collections were scarcely in existence. Moreover, Westlake, and indeed, almost every writer who has approached the subject from the point of view of criticism rather than archæology, laboured under a mistaken æsthetic, rejecting as "crude" and "immature" any designs falling short of the naturalism to which they were expected to aspire. "Childish draughtsmanship," "ungainly" forms, and "lack of proportion" (the words are Lewis Day's) were



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deplored in early glass which by modern standards generally achieves a surpassing grandeur of design.

Mr. Read in his preface distinguishes two methods of approach to his subject: the ways of record and of appreciation. An adequate discussion of all the existing glass he holds to be beyond the capacity of a single individual (though Dr. Philip Nelson's *Ancient Painted Glass* stands as an indispensable first draft). But appreciation means to Mr. Read not only a tribute to the greatness of design and sensuous beauty of stained glass, but a full understanding of its spiritual sources. The book is, in fact, no less than an indispensable introduction to the study of all Gothic art. Previous writers have familiarized us with the changing social and economic factors which have been supposed to explain the successive stages of its development, But these in turn are only the accompaniment, perhaps largely fortuitous, of profounder changes in spiritual consciousness: and these changes are here for the first time fully considered, especially in their relation to the glass-painter's art. To his task Mr. Read brings an equipment that includes a wide knowledge of mediæval history and thought, as well as an understanding of that most modern philosophy which at times comes so close to it; and not least, the gift of expression of a poet to whom metaphysical speculation is as inspiring as sensuous beauty.

Mr. Read traces in detail through the 13th, 14th and 15th centuries the gradual displacement of an impersonal, universal art, largely abstract, subordinated to the authority of the church, by a self-assertive, sentimental and graceful art, which finally emerged to complete self-consciousness in the Renaissance. Several centuries of humanistic habits of thought have accustomed us to commend this change as a fortunate liberation, but Mr. Read's analysis is based on an admirably comprehensive philosophy of art, which recognizes the opposition of two "attitudes towards natural life, or to the universe, as we may say more vaguely. In a period such as the Renaissance in Europe, the highest æsthetic pleasure is founded on a sympathy between the mind and the general forms and activities of nature; art is an objectification of our own joy and vitality. . . . The other attitude is directly opposed to this: it sees in nature a force confused and irregular, ill expressing those ideals of moral grandeur and static achievement which the human spirit, in moments of disinterested contemplation, has been able to build beyond the temporal flux."

Though Mr. Read is first of all concerned with appreciation in this fundamental sense, his book is none the less an exhaustive survey of the actual glass-paintings and their designs which are his real theme. All the more important examples still existing are fully discussed, with arguments for their assignment to particular "schools" or craftsmen. Mr. Read makes a good case, against Monsieur Mâle, for the English origin of the 13th century glass at Canterbury. An appendix gives much detailed history, including the vicissitudes of the glass at St. Margaret's, Westminster, and a full discussion of the famous windows at Fairford and the 16th century "Morris-dancers" once at Betley. The survey is the more just and satisfying because it is free from the irritating notions of moral development and decline that obsessed Ruskin and many later critics. Even in the enamel painting, so much despised by the purist, and practised so delightfully by the Swiss, Mr. Read recognizes a "delicacy and perfection of means beyond reproach." Unfortunately the English glass painters did not recognize that this was a new art, with its own æsthetic and natural limitations, and their adoption of the grand manner in an unsuitable medium produced results in no way comparable with what had gone before. The *baroque* and *rococo* found no expression in stained glass as an independent art.

The form of this fine book is well worthy of its subject. We have here the rare pleasure of seeing many collotypes of the finest quality on the same paper as a well-printed text, in which the use of the double column avoids the troublesome long line otherwise necessitated by a large book. A small defect which should be remedied in a second edition is the absence of descriptions under the illustrations in the text, necessitating repeated references to a list, and by a slip the glass at Winscombe is given as 15th century in the text (page 92), but correctly as 16th century on the Plate. The illustrations in such a book are, of course, all-important. To render faithfully by light *reflected* from paper the colours of light *transmitted* by stained glass would seem an impossibility, but Mr. Read and his publishers have contrived to do this. His illustrations are all satisfactory, and his frontispiece of one of the prophets at Canterbury gives a better impression of intense and vibrant colour than any rendering previously devised. The seven other colour-plates are of equally fine quality, and the book will be valued alike by the specialist and by the general reader who desires a worthy account of the best remaining examples of English glass.

**DR. FRIEDLANDER ON VAN DER GOES. BY SIR MARTIN CONWAY.**

DIE ALTNIEDERLÄNDISCHE MALEREI. By MAX J. FRIEDLÄNDER. Vol. IV, Hugo van der Goes. Berlin. (Cassirer.)

Each volume of this monumental work, as it appears, fulfils the promise of those that have gone before and adds to the student's debt of gratitude to the accomplished author. He now issues the conclusions he has arrived at with relation to one of the three or four greatest early Flemish painters, Hugo van der Goes. He has not much that is new to state about the facts of the artist's life, but in the identification and ordering of his pictures he adds important observations. Thus he attributes to his earliest period a half length *Madonna* in the J. G. Johnson collection, another in the Brussels Gallery, and a *Holy Family* in the same place. He ascribes to Hugo a portrait head of a man in New York Museum and the remarkable *Augustus and the Sibyl* belonging to Captain Samuel. To the list of lost pictures known by copies he adds a *Magi* represented by examples at New York and Copenhagen, another *Magi* at Karlsruhe, a *Death of the Virgin* known from a drawing at Brunswick and many more. He attributes to the master the *Jacob and Rachel* drawing at Oxford and less certainly that of *St. George,* which



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was in the Lanna Collection. I find parts of his minute analysis of the Portinari altar-piece and some other rather psychological explorations difficult to follow and my Anglo-Saxon limitations prevent me from fully understanding such passages as that, for example, on the lower half of page 80. It is to be hoped that he will not drift into the obscurity of expression which entails such labour upon the foreign readers of Professor Strzygowski's learned writings.

Among Hugo's imitators or pupils he isolates a "Bruges Master of 1499," who painted the important *Coronation of the Virgin* which is in Buckingham Palace, a *Madonna* in the Louvre (which has been assigned to Jehan Perréal), a *Madonna and Saints* at Solothurn, and the well-known diptych at Antwerp. The Khanenko Master is another of Friedländer's discoveries and to him four pictures are assigned. The Maître de Moulins is accepted as a pupil of Hugo's and takes his place alongside of some unidentified artists whose works are here divided from one another into nick-nameable groups.

Thus we are introduced to the Master of the Catherine Legend, who may have been Roger van der Weyden's son Peter, and who was one of the four painters who co-operated on the triptych not long ago exhibited in London and now in the Melbourne Gallery. Nine other works are assigned to him. The Master of the Barbara Legend steps forth as painter of no less than twelve pictures and two drawings, the best known being one of a *Pagan Sacrifice,* which is at Amsterdam. The Master of St. Gudule follows. By him we have the queer little portrait in the National Gallery, the *Preaching of a Saint* in the Louvre and seven other works. The Master of the Joseph series, who painted for Afflighem Abbey and was the author of a number of portraits of Philip the Fair, may have been Jacob van Lathem. Next comes an artist whose handiwork is easily identified by the way he paints foliage with an infinity of little dots. Six pictures are assigned to him. Finally the pictures of Colijn de Coter are dealt with and those of a man who seems to have worked with him and who receives the nickname of the Master of the Guild of St. George at Malines.

Of even greater value than the text and the eighty full-page illustrations is the catalogue of all the known pictures, drawings, and copies of pictures by the artists treated and another index of collections. The catalogue is a store of accurate information, full and detailed.

**Roman Architecture and its Principles of Construction under the Empire.** By G. T. Rivoira. Translated by G. M'N. Rushforth. 311 pp. with 358 ills. Oxford (Clarendon Press).

Signor Rivoira's last, and posthumously published book, "Roman Architecture," is in the nature of Prolegomena to his well-known work on the Lombardic Romanesque, though in point of fact this last book assumes the existence of the previous work and constantly refers to it. "Roman Architecture" is a work of the most thorough and accomplished scholarship. Signor Rivoira's early training as an engineer gives him a peculiar insight into, and sympathy with, this subject, and his extraordinary minute and detailed knowledge of the Italian monuments enables him to write with an authority on individual Roman remains which a man had need be bold to question. It would be hard, indeed, to find a better book than this as a review of the buildings of Rome and Italy in the Imperial epoch, but the omission of any reference to the African remains or to Diocletian's Palace at Spalato, and of any but the barest to the Trier monuments, indicates its limitations. It is a very thorough and very painstaking history of the development of vault and dome construction, and to a lesser degree of building materials and methods in a wider sense in Rome and Italy only, and any who come to it for a broad view and general account of the architecture of the Empire as a whole will be disappointed. Towards such a view and estimate this book would be perhaps the most important contribution, Italy having more and more important remains than any other country, but it is not in the purpose of the book to cover the whole field. This is not in any sense a criticism of the book; it is merely a definition of its scope, and, indeed, such limited objectives bring an invigorating quality of dryness and clarity of aim, the absence of which is one of the besetting sins of architectural writers. There is, moreover, very little "nonsense about art" in Signor Rivoira's book, and what there is of rather mixed quality.

These qualities of dryness and clarity are among the best weapons of a controversialist, and go a long way to incline the reader to accept Signor Rivoira's main thesis that "the Lombardic vaulted basilica on the one hand depended on the principles discovered and practised by the architects of Imperial Rome, and on the other was the starting point in an evolution of which the Gothic Cathedral was the climax," and this inclination is strengthened by the obvious integrity and scientific thoroughness of the work; every monument has been examined afresh, every opinion tested. It would be an impertinence to sit in judgment as between two such giants as Rivoria and Strzygowski, the champion of the Easternizing, as opposed to Rivoira's Westernizing, or Roman theory of the origins of mediæval art in a short review; and all that need be said here is that the old platitude that a cause is generally at its best when hardest pressed—Mr. Rushworth admits the unpopularity of the Westernizing school in his biographical introduction to this book—is amply illustrated by this last book of Signor Rivoira's great series.

To an Englishman, the occasional obtruding of national feeling in a work of this kind is liable to be judged too harshly; for Englishmen, whose national architecture is so provincial and derivative as to be incomprehensible without continuous reference to that of other countries, have little temptation to historical arrogance in matters of architecture, as compared with Italians, with their long tradition of art almost continuously "metropolitan" and very nearly self-sufficing. A charity based on this kind of reflection is occasionally needed in reading this book.

The Clarendon Press is to be congratulated on their translator and editor, and on the fine illustrations and make-up of the book, which is a worthy monument to a great scholar. G. W.



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**The Early Architectural History of the Cathedral of Santiago de Compostela.** By K. J. CONANT. 65 pp. ill. + frontispiece and 9 maps and plans. (Harvard University Press and Humphrey Milford.) 21s.

The present cathedral of Santiago de Compostela, during the Middle Ages one of the most famous pilgrimage centres in Europe and still one of the finest churches in Spain, was commenced in 1078. It stands on the site of a succession of older buildings, and encloses the ancient sepulchre (discovered about 813) which is supposed to contain the bones of St. James the Apostle. The cathedral was much altered and extended in Gothic times, and almost transformed externally during the Baroque period. Mr. Conant set himself the great task of studying these buildings with a view to picturing them as they stood in the early Middle Ages, and his careful monograph gives the result of his long labours. The fine ground-plan, historically coloured, and the series of conjectural elevations and sections represent the most important part of his work, but there are also 33 photographic illustrations. The text comprises a thoughtful and detailed description of the original Romanesque cathedral and its subsequent modifications, and the author also discusses the origin of its design. He appends a translation (apparently his own) of an interesting account of the church and city, written by a pilgrim in the twelfth century. M. S. B.

**Un Hôpital du moyen âge et une abbaye y annexée. La Biloke de Gand.** Etude archéologique par L. VAN PUYVELDE. 124 pp. + 51 pls. + 2 plans. Ghent (Van Rysselberghe and Bombaut).

This, the fifty-seventh volume of the publications of the faculty of philosophy and letters of the University of Ghent, contains an account of the hospital of La Biloke in that city and of the remains of the Abbey of Cistercian nuns which was annexed to it. The hospital was founded in the last year of the twelfth century, but has only occupied its present position from the year 1228. The buildings of the thirteenth-century hospital consisted of a great hall and a chapel, both of which are still in existence. They are extremely interesting from both the architectural and the historical point of view, There were later additions it need hardly be said; one of these, the room of the dying, is fifteenth-century work. The abbey was destroyed by the sixteenth-century Calvinist iconoclasts, but there are a few remains of the old building, the chief of which is what is believed to have been the refectory. This is of great interest because of the frescoes which are still in existence: one is of the Last Supper, some eleven yards in length, over which is another styled the Blessing of the Virgin; there are also enormous full-length figures, each over twelve feet high, one representing S. John Baptist and the other S. Christopher. These frescoes are discussed by Professor van Puyvelde and attributed by him to the first half of the fourteenth century. This little work is another testimony to the interest taken by Belgians in their many institutions of the Middle Ages which still exist. From an archæological point of view the reader will be grateful for M. van Puyvelde's book and if it should be thought that more historical information might have been given, it will be gathered from more than one footnote that the defect is not due to any fault of the professor's but to the fact that the Curé of La Biloke, Mr. Joseph Walters, is working on the hospital archives, and guards them jealously. E. B.

**English Decorative Plasterwork of the Renaissance.** By M. JOURDAIN. 288 pp. with 200 ills. (Batsford.) 30s.

This collection of excellent illustrations of English plasterwork contains a number of Scottish examples as well as the more familiar English subjects, but does not deal with the simple yet attractive work done by unknown itinerant craftsmen in the smaller houses of the sixteenth and seventeenth centuries. Numerous reproductions from drawings of plasterwork now destroyed and from original designs are also given. Miss Jourdain naturally devotes a good deal of her letterpress to a description of the plates, but she also furnishes us with much interesting information as to the way in which designs for plasterwork were prepared in the seventeenth and eighteenth centuries, sometimes by the architect himself, and sometimes by the plasterer for the architect's approval. It appears from the useful "List of Plasterers" in this book that most of the leading craftsmen were Englishmen, and that the clever Italian *stuccatori* with their tricks were not very numerous. Among interesting figures in the late eighteenth century were Joseph Rose, whose sketchbook of designs has been preserved, and John Papworth, "architect, plasterer and builder," who employed 500 men. The name of Walter Gedde should have been stated in referring to his pattern-book on pp. 1 and 13. M. S. B.

**Chantilly au XVIIe Siècle.** By COMTE ERNEST DE GANAY. 124 pp. + 40 pl. Paris. (Van Oest.) 100 frs.

"Chantilly au XVIIIe Siècle" is an account almost without comment of the additions and alterations to the château outbuildings and gardens after Le Nôtre had finished the latter and Mansart had begun his alterations to the fronts of the main building. Architectural history is, however, the lesser part of its purpose and the main substance of the book is the account of the ceremonial uses of the buildings and gardens, the great pomps and fêtes for which such places as Chantilly were really intended. All this is admirably done with a wealth of quotation from contemporary sources and many well-chosen illustrations from old drawings and pictures. There is only one criticism to be made of the structure of the book, that a larger scale and more detailed plan would have greatly increased its value to students unfamiliar with the topography of Chantilly.

The book will be most useful to students of eighteenth-century architecture and taste, not only as a documented reconstruction of an important monument, or as giving a history of the changes of fashion in art, but especially in the attention it gives to those ceremonial uses we have already referred to, showing the gardens and buildings in their true relation to the elaborately formalized life of their masters; an aspect of eighteenth-century architecture which the abstract qualities of its monuments as works of art are apt to obscure for us. This book helps us to fill out the meaning of the word



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" state," and understand it not as a quality of appearance in magnificent building, but as a practice, a definite form of activity. G. W.

**Ange-Jacques Gabriel.** By H. Bartle Cox. 32 pp. + 34 pl. (" Masters of Architecture " Series.) (Ernest Benn.) 10s. 6d.

In France during the Renaissance, as in Italy, architecture often ran in families, and among these the name of Gabriel has an honoured place. Ange-Jacques Gabriel (1698-1782) was sixth in descent from an ancestor of the same profession who practised early in the seventeenth century, and he in turn was followed by an architect son who predeceased him by a year. The two most distinguished members of this long line were Ange-Jacques himself and his father, Jacques-Jules. They were closely related to the even more famous architectural family of Mansart, so that Ange-Jacques was certainly born into the apostolic succession.

His work has previously formed the subject of a monograph by Comte Edouard de Fels, and of an admirably critical chapter in Sir Reginald Blomfield's *History of French Architecture,* 1661-1774, neither of which are mentioned by Mr. Cox. It cannot be said that the present publication adds anything to these studies, or that its author has been successful in adapting himself to the conditions of an introductory essay. He gives us the salient facts of Gabriel's later career but throws no light on the man himself, his description of Gabriel's work at Versailles is difficult to follow, and there are several printer's errors, unworthy of an otherwise admirably produced book. The illustrations maintain the high standard set by earlier volumes in the same series, and give an adequate idea of Gabriel's powers of refined and dignified design in his few but important buildings, of which the Petit Trianon is the best known. M. S. B.

**Sir John Soane.** By H. J. Bernstingl. 30 pp. + 35 pl. (Master of Architecture.) (Benn.) 10s. 6d.

This addition to Messrs. Benn's series of short illustrated monographs on great architects commends itself mainly by reason of Mr. Yerbury's fine photographs of the Bank of England Interiors. They have recently ceased to exist and in the much fuller and more elaborate book by the Curator of the Soane Museum they are illustrated chiefly by Soane's own lecture diagrams and such photographs as are given are rather small. Such consideration and Soane's own claim to be included in any series of great English architects may perhaps justify another small book on Soane even in view of the already existing work.

It is, perhaps, permissible to distinguish here two aspects of Soane's architectural character. The one, deriving from his visits to Paestum and Sicily which has caused him to be described as " certainly the greatest of our Neo-Greek architects." And the other, deriving from the Adams brothers, his development of the " Interior Classic " with its abolition of the order in interior design. Mr. Bernstingl who has written the introduction to the book under review, says of this part of Soane's style " many of his Bank interiors have about them a kind of moulded plasticity, the effect of which is enhanced by his method of incised ornamentation based on the Greek fret and similar devices. The result is sometimes weak, especially where there is no demarcation between the arch and its supports, but it invariably possesses grace and elegance." This is hardly firm enough as criticism. The absence of this demarcation or indeed of any transition, from the wall to the ceiling, in some of the offices at the Bank, taken together with the importance given to the ceiling by the elaborate combinations of dome and vault forms employed, has the effect of overwhelming the walls altogether; and indeed some of the rooms at the Bank seem to be essays in abstract composition in terms of " ceiling " alone. This is, perhaps, the reason why Soane's interiors seem more successful when he has departed from his rules and employed cornices or even columns and thereby given the walls some importance in the composition, as in the vestibules of the Bank and Tyringham and the Scala Regia at the House of Lords.

Mr. Bernstingl's introductory essay to this book is of course very general, but on the whole it is judicious, and the chief general criticism to be made of the book is that there are no mentions, and moreover no photographs, of such houses of Soane's as Moggerhanger—a most interesting building—or Marden. This omission is the more to be regretted as these are not illustrated in the earlier work published by the Soane Museum. G. W.

**Die Reliefs an den Fürstentoren des Stefansdoms.** By Ernest Garger. 56 pp. + 31 pl. Vienna. (Krystall Verlag.)

Dr. Garger's monograph consists of an essay describing in detail the composition and stylistic relationships of the tympana of the Bishop's and Singer doorways of the Stephen's Dom in Vienna, followed by twenty-two plates. During the last few years a number of books have been devoted to the artistic monuments of Austria and especially of Vienna, but in view of the present high cost of publication and the number of important monuments which still await publication, it is doubtful whether the subject-matter is in cases like the present quite worthy of such lavish and detailed treatment.

The Bishop's door, the earlier of the two, dates from about 1360, or in any case not later than 1375, and has in the tympanum a relief of the Death of the Virgin. The treatment of the subject has nothing very distinguished about it, though it certainly is finer than the other German reliefs of the same subject which are illustrated. The plates showing the thirteenth-century doorways of Amiens and Paris only serve to emphasize the inferiority and the crowded monotonous composition of the later German work. The Singer door though only about thirty or forty years later in date, is completely different in style and is much the most interesting of the two. The subject, the Conversion of St. Paul, is rather unusual. Dr. Garger makes an interesting comparison where he cites the spatial composition as an example of the influence of the school of the Pisani on German art; but again the attractiveness of the prototype is wanting in the later work. The plates are excellently reproduced and illustrate the carvings in detail from every point of view. M. H. L.



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**Toskanische Plastik des frühen und hohen Mittelalters.** By Dr. WALTHER BIEHL. (Leipzig.) E. A. Seeman.

It is curious that though the Romanesque sculpture of France and more especially of Germany has been very considerably studied of recent years, the sculpture of the same period in Italy has received much less attention. Dr. Walther Biehl's admirable work will go far to remedy this want, at least as far as Tuscany is concerned. The monuments of the period are here for the first time adequately published and illustrated in 168 excellent collotype plates, which are preceded by four chapters, copiously annoted, dealing successively with: 1, the Lombard period; 2, the transitional period and the Southern French influence (mid eleventh to mid twelfth century); 3, the school of Pisa; 4, the sculpture of the twelfth and thirteenth centuries in the region of Lucca. Italy never produced the amazingly beautiful figure sculpture that was the glory of France in the twelfth century, though the lovely figure of a "bacchante" on the door of S. Paolo a Ripa d'Arno at Pisa (Pl. 98a), which seems to derive from a Greco-Roman or Coptic ivory carving, shows what the Tuscan sculptors achieved on occasion. Their strong point was, however, an admirable feeling for the decorative use of coloured inlays, a process which is used over and over again with fine effect, perhaps most successfully for interior decorations, such as the screens and pulpits at San Miniato, near Florence. It is perhaps only natural that strong traces of Byzantine influence would show themselves in Central Italy; the beautiful east doorway of the Baptistery at Pisa might be pure Byzantine work mingled with almost equally pure Classical ornament (Pls. 88-94). Coptic influence appears again in the reliefs of St. Michael and another saint from the church of S. Michele Berelde at Florence (Pl. 121), dated by Dr. Biehl and Dr. Frey between 1190 and 1200, and which might have been copied straight from an early Christian ivory carving. It is, however, hard to agree with Dr. Biehl's comparison of these figures with the seated figure of King David in the Campo Santo at Pisa, which seems to belong to a rather different, and purely Romanesque, style. The little-known pulpits at Cagliari, in Sardinia, some of the best work of the Pisan school, by Master Guglielmo, are illustrated in a series of plates giving excellent reproductions of details. For the student, however, the book has one great drawback—there is no index.

M. H. L.

**The Sculptures of the Palazzo dei Conservatori.** By Members of the British School at Rome, Edited by H. STUART JONES. Vol. I. Text, xxiii + 407 pp. + 7 Figs. 31s. 6d. Vol. II, 124 pl., 84s. Together, 100s. (Oxford University Press.)

The first volume of the catalogue of ancient sculptures in the municipal collections of Rome by members of the British School dealt with the Museo Capitolino and appeared in 1912; the second, devoted to the Palazzo dei Conservatori, was published after a lapse of fourteen years. For this delay the war and the removal of the School from the Palazzo Odescalchi to the Valle Giulia were chiefly responsible; but a contributory cause was the unfortunate decision, influenced no doubt by Amelung's Vatican catalogue, to describe the contents of the museum according to the rooms in which they were at the moment located. Under the new regime in Italy the Palazzo dei Conservatori has been, and is still being completely reorganized. Thus, in spite of the elaborate concordance lists (whose utility must always be precarious) the text is now almost useless in the museum itself, which is doubly unfortunate in the absence of any summary guide; while in the library it is irksome to be obliged to pursue any single category through the whole 350 pages of description. Luckily the three indexes (of subjects, provenances, and inscriptions) are full and thorough. A valuable feature of the Capitoline catalogue was the excellent series of historical notes dealing with old drawings and inventories relevant to the objects in the collection; these were the work of Dr. Ashby, whose unrivalled museographic knowledge of the old Roman collections has again contributed to enrich the new catalogue. The descriptions and the bibliographies are very complete, and the illustrations are executed on the same generous scale; if the volume of plates may seem at first sight a little unwieldy, it must be remembered that the reproductions are unusually large and very numerous (there are, for instance, as many as twelve detailed views of the *tensa capitolina*). The quality of the collotype work is admirable and a great improvement on that of the earlier volume. The whole production reflects great credit on compilers and publisher alike.

ROGER HINKS

**English Ivories.** By M. LONGHURST. 140 pp. + 56 pl. (6 in col.) and 9 text ill. (Putnam's Sons.) 42s.

A monograph upon the national ivory carvings is called for by the existence of a score of masterpieces to which, upon weighty grounds, English origin can be assigned; there are also a number of secondary pieces and objects, the whole ranging from the Franks casket to Gothic diptychs; also some statuettes and busts dating from the eighteenth century. The series corroborates documentary records in pointing to a production which must have been far more varied in its forms than now appears, although the art was always a minor, delicate branch of sculpture, which in England depended, moreover, until the Gothic period, upon the supply of walrus-tusk.

The differentiation of English, from other early ivories is beset by knotty, if not baffling problems, mainly arising from the diffusion of style in the West, and the rather equivocal evidence of the development of the extant Anglo-Saxon sculpture. That certain of the ivories reflect the artistic formulæ for drapery and plant-form used with such effect by English illuminators of the X and XI centuries—notably those of Winchester and of Durham—is a fact that needs to be cautiously applied as a criterion of nationality, because of Continental manifestations of the same conventions. Also, the fewness of the examples necessitates frequent readjustment of the critical standpoint. The pros and cons are impartially set forth in each case by the author in her historical introduction, and in greater detail in her catalogue of the ivories, which, with its up-to-date bibliographies, should materially forward the study of the subject. Miss Longhurst with reason allows the unequalled



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emotional quality and simple sincerity of form and action, seen in several pieces, to confirm or help determine the evidence of style. Nothing illustrates more perfectly the expressiveness of mediæval English art than the ivories: the crozier-head and the crucifix-figure at South Kensington; the Liverpool *Nativity* relief; the Exeter triptych in the British Museum; or, the wonderful South Kensington group of the *Madonna and Child.* When necessary, ivories of other nationalities are reproduced—including *e.g.,* the Aghadoe crozier-head, unique as an Irish ivory, and the chessmen found in Scotland, etc. To this category should, we think, the relief of the *Madonna and Child,* from Spain, in the Louvre (Stanislas Baron gift), have been assigned, whereas it figures here as " produced under the same influences " as the extremely fine but bizarre work figuring the *Adoration of the Magi,* at South Kensington. The latter is essentially Romanesque and can at least tentatively be referred (cf. p. 23) to the art of Bury St. Edmunds, if it includes exotic detail. Quite other is the Louvre relief, with its horseshoe nimbus, and general air of Byzantinism, against which, the traits it has in common—amounting to not much more than a few correspondences in the composition—with the Adoration Madonna, appear of secondary significance.

The book's great merit is that it generally keeps sight of every aspect of the works under discussion, and that difficulties of origin or influence are stated impartially. The numerous illustrations include six very good plates in colour. A. V. D. P.

**Die Bildwerke des Bayerischen Nationalmuseums, IV. Abteilung. Die Bildwerke in Elfenbein, Knochen, Hirsch und Steinbockhorn.** Mit einem Anhange; Elfenbeinarbeiten der Staatlichen Schlossmuseen in Bayern. Von Ruldolf Berliner. 163 pp. + 336 pl. Augsburg. (Benno Filser.)

It has always been recognized that it is impossible to study the history of ivory carving during the seventeenth and eighteenth centuries except in the great German and Austrian museums or at Copenhagen. Hitherto, with the exception of the Berlin collection, none of these have been catalogued with any degree of adequacy. It seems almost incredible that the magnificent collections at Dresden and Brunswick are almost entirely unillustrated and up till now the Munich collection has been little better served. The long-felt want has now been most adequately filled, as far as the last-named is concerned, by the sumptuous volume just published, the eminently scholarly text of which, by Dr. Berliner, testifies to a wealth of research rare even in catalogues of German Museums. The 336 plates, containing illustrations of nearly 900 ivories excellently well reproduced in half tone, enable one at last to study at leisure one of the richest collections of its kind in the world. As in the case of many German collections the ivories were mainly acquired before the middle of the nineteenth century and consist, with a few exceptions, though some of these are of outstanding interest, of examples of German work of the seventeenth and eighteenth centuries. To come first to the earlier ivories, Dr. Berliner devotes two closely printed pages to a masterly summary of the evidence with regard to the date and provenance of the well-known and supremely lovely Early Christian relief of the Ascension and the Women at the Sepulchre. Without localising it any closer he claims for it a western origin about 400, though most recent opinion seems to incline to an eastern, Syro-Palastinian, provenance. The author makes another interesting suggestion when he ascribes to the twelfth century the comb traditionally associated with St. Hildegard and usually described as Late-Classical work of the sixth or seventh century. Space forbids any mention of the other Byzantine, Carolingian and Gothic ivories though they include some very fine examples.

A curious and exceedingly rare type is the early Renaissance statuette of St. Stephen ascribed to Burgundy in the sixteenth century. Typically German in conception but equally rare as an ivory carving is the attractive little statuette, *Death and the Maiden,* belonging to the first half of the same century, while to the second half belong two exceptionally fine statuettes of Cleopatra and Lucretia. With the seventeenth century begins the golden age of German ivory carvings, but it is impossible to notice here more than a very few outstanding examples. The work of Christoph Angemair is represented by several carvings besides his celebrated coin cabinet; another interesting group is that of the crucifixes ascribed, with more or less probability, to that enigmatic artist Georg Petel. An important discovery is that of an inscription on the back of one of those amazing *tours de force,* usually ascribed to Southern Italy, consisting of hundreds of tiny figures cut from a solid block of ivory, the signature J. A. apparently being that of the German master Jacob Auer. Dr. Berliner also ascribes to Auer the celebrated *Nessus and Dejanira* group generally associated with Rauchmillar. Other well-known artists such as Elhafen and Leoni are represented by a series of reliefs and statuettes unmatched elsewhere. Apart from these masterpieces the thanks of all students of ivory carving are due to Dr. Berliner for his courage and patience in illustrating and disentangling the less known and it must be frankly owed rather dull work of the minor artists of the period. Masterpieces arrive seldom but the mediocre work we have always with us and it is just this which is so hard, and tiresome, to classify. M. H. L.

**English illuminated Manuscripts from the Tenth to the Thirteenth Century.** By Eric G. Millar. 147 + xii pp. + 100 pls. (1 in col.) Paris and Brussels (Van Oest). £5 5s.

This handsome volume contains a coloured frontispiece illustrating a page of the psalter written and illuminated for Alfonso, son of Edward I, and a hundred other plates giving close upon a hundred and fifty reproductions of illuminated manuscripts. In addition Mr. Millar gives a handlist of Engish illuminated manuscripts belonging to the chosen period, a descriptive list of the manuscripts selected for reproductions, and an introductory essay.

The handlist is of quite exceptional interest. It records 206 English manuscripts written and illuminated between the tenth and the thirteenth centuries, with information as to the library where each



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is to be found, its date, provenance, and nature, together with bibliographical references, and remarks when called for. Of these two hundred and six manuscripts, sixty are in the British Museum, sixty-seven in the libraries of Oxford and Cambridge, twenty-six in other English public libraries, and some twenty others in English private collections; that is to say about eighty-four per cent. of the known manuscripts are still in the land of their origin, which is eminently satisfactory. The rest are scattered over the world, six in Paris, others in Rouen, Metz, Cambrai, Besançon, Orleans, Munich, Hildesheim, Leyden, Copenhagen, Brussels, the Vatican, Monte Cassino and America.

In his introduction Mr. Millar finds good reasons for not dealing with the work done in this country before the tenth century. In the Lindisfarne Gospels, he points out that the decorative pages are purely Celtic whilst the four miniatures are copied from South Italian archetypes, and the same remark applies in varying degrees to other manuscripts of this period: in no case, moreover, owing to the Danish invasions, " can this earlier Hiberno-Saxon school be shown to have had any direct influence upon the later English productions." Having disposed of this point he deals with the manuscripts of the period covered in three sections. This essay is most instructive and is full of good reading, and for it Mr. Millar deserves the fullest praise. If one made any adverse criticism it would be that he does not rely sufficiently upon himself and quotes the opinions of others too freely—for instance on p. 12 he tells us that Professor Westwood considers the borders in a certain manuscript narrow and poor in design as contrasted with the borders of the Benedictional of St. Aethelwold: this is very interesting, but what is Mr. Millar's own opinion on the matter? This, however, is a very small point in comparison with the abundance of good work for which we must be grateful. E. B.

**Maioli, Canevari and others.** By G. D. Hobson, M.V.O. (Monographs on Bookbinding.) 194 pp. — 64 (6 chromo) plates. (Ernest Benn.) £3 13s. 6d.

The individualist spirit which is considered to have been of the essence of the Renaissance, failed to induce certain of the craftsmen, e.g., the book binders and cover-decorators, to sign their work. The rarity of the occurrence of marks of authorship upon Renaissance bindings is but matched, on the other hand, by the bibliophile's determination to emphasise his ownership in a manner magnificent, if sometimes equivocal. The five essays which, with a note on the origin and date of Grolier's bindings, constitute Mr. Hobson's verdict upon some of the knottiest questions in the history of French and Italian bibliopegy, all centre on this point. Not a shred of independent evidence is yet forthcoming as to the binders, so that the origin of the bindings presents problems which must be approached through the personalities—where known—which commissioned them. The bindings considered are those decorated (a) with North Italian (Venetian?) circular plaquettes of about 1500-20; (b) with architectural designs, in France, 1559-71; (c) with arabesque, strapwork and his name, etc., for " Tho Maioli " in Paris, 1550-65; (d) with cameo-stamps, arabesque and his name, for Apollonio Filareto, secretary to Pierluigi Farnese, duke of Castro, 1540-47; and lastly, with cameo-stamps and arabesque—not for Dr. Demetrio Canevari, as Signor Fumagalli demonstrated, but as Mr. Hobson, carrying the latter's negative criticism forward to a constructive theory, now shows, probably for . . . But, as the reviewers of novels say—it would be a pity to divulge the solution of the case here; suffice it that the owner of these splendid books—and Padre Bellucci, describing a set of twenty-six he discovered in the library of the Oratorians of Naples, calls them " adespote" or masterless—is led up to, in more than one respect, *via* Filareto. Grolier, not explicity in question outside the appendix, is indicated as owner in the first two groups.

As a critico-historical companion to some 214 choice bindings of misapprehended or undecided origin, the book, with its 90 pages of systematic descriptions, will be invaluable to collectors, specialists and to those who have charge of rare bindings; but it is not a leisurely dissertation in the old style, and requires for its perusal some knowledge of the criteria for differentiation now used in a department in which the forger has (alas!) been the reverse of inactive. The book discusses the forgery question in relation to three of the groups, and, in some detail, as regards Group II, section I. Mr. Hobson has no difficulty in meeting, to his own satisfaction, every criticism he raises as *advocatus diaboli*; but, there is such a thing as flair, and even if his flock " architectural " be mainly composed of sheep, it is not (as the illustrations appear to witness) entirely free from goats. In conclusion, we have noticed two slips in matters of detail. The reference (p. 58 tn.) to Adolf Schmidt's work on the Darmstad bindings is beside the point, in connexion with Guigard, II, 166; Schmidt is concerned (p. 17) with Guigard, II, 169 (Croy and Lorraine stamps). It is surely useless to attribute the Maioli with the stamp Guigard, II, 169, to a hyphothetical " H. (Henry) Croy," in order to meet a strained reading of the enigmatical monogram, because the name Henry fails to appear in the Croy pedigree throughout the XVI century, after Henri, comte de Porcéan, d. 1514. " J'y parviendray Croy," was the motto of either Philip, duke of Aerschot—I. (d. 1549), and II (d. 1595). The stamp with a cross checky between four fleurs de lys (p. 27) has been recently identified as the arms of Châlons-sur-Marne. A. V. D. P.

**British Mezzotint Portraits and their States. Catalogue of Corrections and Additions to Chaloner Smith's " British Mezzotinto Portraits."** By Charles E. Russell. 1926. 2 Vols. Vol. I, 17 pp. + 64 pl. Vol. II, + 526 pp. (Halton and Truscott Smith.)

Mr. Russell has rendered signal service to the collectors and students of English Mezzotint portraits in successfully revising what has always been acknowledged a madel reference book. Chaloner Smith's " British Mezzotinto Portraits " was first published in 1883 with an additional volume of small photographic reproductions. Since then it has been respected and consulted as only good catalogues can be; it enabled further



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discoveries to be made and assisted others to compile completer catalogues of individual engravers. For some time a revision of Chaloner Smith has been wanted, and Mr. Russell has had the courage and patience to do it in the only practicable way, viz., in a simple and straightforward list of corrections and additions which can only be used in conjunction with the original book. Simple that is to the user; the work of revision and compilation must have been far from simple and have needed years of accurate work. For, be it noted, misprints of the original are corrected in smallest details, a very great number of new states are recorded and nearly 500 plates which had escaped Chaloner Smith's net are now gathered in, while the identities of not a few sitters are altered or revised. No correction has been made without thorough investigation, and Mr. Russell is careful to say whenever necessary how strong the evidence is; thus we find fairly often that *a note* in his possession gives certain information, sometimes a *reliable note,* and, when in the case of rarities only an imperfect impression was available on which to base a decision, the fact is stated.

The typography is modelled closely on the original book and there are marginal references to Chaloner Smith's pages throughout. There are two volumes, a catalogue about the same format as the original and a large folio volume of illustrations. At the time when Chaloner Smith's book was published the photogravure process was very far from the stage of technical perfection it has now reached, so that the small plates could give but a very inadequate idea of the beauty of the originals; the sixty-four plates now reproduced, mainly of the late eighteenth century, after the great portrait painters, are as fine as such things can be. In the absence of the mezzotints themselves, they are enough to justify the claims which the author makes for them in a sane and measured appreciation. He says quite rightly that the English School of mezzotint engravers stands quite unrivalled and bids us cherish with care and pride what is left to us of their work. He reminds us, too, that the historic and personal interest of these portraits cannot be left out of account, and has had the happy idea of writing to each illustration a succinct and often witty biography of the sitter. In fact there can be nothing but praise for this fine tribute to a famous school of engravers and its first historian. H. M. H.

**Victorian Photographs of Famous Men and Fair Women.** By Julia Margaret Cameron. 15 pp. + 24 pl. (Hogarth.) £2 2s.

Some may say that this very odd volume does not come within The Burlington Magazine's proper environment. It may be so, and yet there is something to be said for regarding Mrs. Cameron's early photographs of eminent Victorians as historically important modern works of art. The question can be settled only when the history of the relationship in nineteenth-century England of the photographer to the painter has been compiled. The photographs are well composed, and the beautiful tonality common to all photographs taken before science replaced it by a kind of print in which tone and breadth were sacrificed for excessive precision, is obvious even in the half-tone reproductions that fill, or nearly fill the book. Then, as the photographs are not, like modern ones, "improved" by the insensitive pencil of the professional retoucher, Mrs. Cameron's works bring us into unusually close touch with the characters she depicts. And these characters are certainly remarkable; not even Mr. Rothenstein has managed to induce such distinguished sitters to sit, or induce them to do so in such picturesque and romantic poses.

That she had an eye for design is indisputable and one does not entirely wonder that Mr. Fry, who writes a preliminary essay, should gravely compare her photographs (he does no more) to the works of artists so great as Ghirlandajo, Terborgh, Metsu, and even the Van Eyck's themselves. But it would be unfair to criticize Mr. Fry's little essay from that point of view. So easily and humorously does he play about with his subject and so delicately does he flirt in the course of it with his own profounder convictions about the nature of art, that we are successfully tempted not to answer him. Mrs. Virginia Woolf also contributes a prefatorial note. Her lively stories about Mrs. Cameron's father, James Pattle, are far too good to be even approximately true, but in the circumstances that is an advantage, for one has a feeling that both father and daughter were impossible people really to know. R. R. T.

**Die Zeichnungen Pieter Bruegels.** By Karl Tolnal. 90 pp. + 104 pl. München. (Piper and Co.)

Without the admirable introduction by Herr Tolnai it would be hardly possible, for the general public to appreciate fully such drawings of Bruegel's as the cycle "World's Folly" or to perceive the fine qualities of his conception of both drawing and life in general. In the first place the meaning of illustrations of old proverbs could not be grasped without Herr Tolnai's intelligent interpretation, and then what appears at the first glance to be the product of a perverted mind imitative of Hieronymus Bosch proves, after Herr Tolnai's analysis to be, in fact, a sincere, though somewhat outspoken expression of a puritan's mind about human failings, for which end there is hardly a more efficient manner than the manner of Bosch.

One hundred and four beautiful plates, some among them hitherto unpublished, give us a comprehensive idea of Bruegel's drawings and together with Herr Tolnai's introduction and index of plates, make this volume an indispensable handbook for art students. S. P.

**Albrecht Dürer.** By Campbell Dodgson. 145 pp., fully ill. (The Masters of Engraving and Etching.) (Medici Society). 22s. 6d.

Two previous volumes uniform with the present have sufficiently shown the scholarly aims of this series, and established its reputation as one of unusual interest to the student and collector of prints. Mr. Dodgson's contribution on Dürer claims, however, quite particular importance, since no engraver has a wider or more powerful appeal, and no author could be better equipped to deal with him. There can be no doubt that this catalogue will



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henceforth be the standard work of its kind, and will become indispensable to all seeking the essential information on Dürer's plates in line engraving and etching. Each of these is given in a half-tone reproduction, the order adopted being chronological. It will be observed with interest, that Mr. Dodgson accepts both the *Great Courier* and the early *Conversion of St. Paul,* and that besides the two small roundels of *St. Jerome,* and the *Judgment of Paris,* the *Crucifixion in Outline* is included among the plates reproduced. Differences of state are, of course, recorded, but only such as were certainly intentional and not merely the result of deterioration of the plate. A state hitherto undescribed is the first of the *Standing Man of Sorrows.* Collectors will appreciate the mention of watermarks (after Hausmann), and particularly the indications whether the corners of the plates, so often imperfect, should be sharp or rounded. Where the subjects require explanation, all the more important literature is referred to. Preliminary drawings are also mentioned, and it is only to be regretted that the fact that Professor Winkler's supplement to Lippmann has not yet appeared, should have precluded completeness in this direction. Thus, while the newly discovered sketch of the *Satyr's Family* is referred to, a study for the seated figure of *St. Antony,* in the Walter Gay collection at Paris, and a sketch for the landscape background of the *Great Canon,* in the Koenigs collection at Haarlem, are unmentioned. The whereabouts of impressions are naturally only specified in special cases, but that of the particular impression reproduced is always given. The reproductions are in their way faultless, but where the sizes necessitate a considerable reduction, the tendency is, of course, to darken the effect. As regards the more silvery type of impression, it is interesting to note the omission of any of the Copenhagen specimens (now damaged, we are told, by cleaning), though Dürer himself speaks of these in his journal as " die besten Stuck aus mein ganzen Druck." K. T. P.

**Peter Flötner.** By E. F. Bange. (Meister der Graphik, vol. XIV.) Leipzig. (Klinkhardt and Biermann.)

To the reader other than the specialized student the inclusion of Peter Flötner in the well-known series of the *Meister der Graphik* may appear somewhat surprising and require a few words of explanation. Indeed, Flötner's fame is probably less widely spread than that of any other of the artists dealt with in this series, and his appeal more limited, as is natural with an artist primarily an ornamentalist. Still, it is no exaggeration to say that he ranged with the most remarkable personalities of the early German school, and that he showed more of the cosmopolitan spirit of the Renaissance, and assimilated its artistic principles more completely, than almost any other of his countrymen, excepting Hans Holbein. Though it is generally believed that the school of Nuremberg produced no artist of a really prominent order after Dürer, Flötner can to some extent claim to form an exception, a somewhat special one, it is true.

Dr. Bange's volume is an eminently scholarly piece of work of the type which claims attention more by the elimination of spurious material than by the adduction of new. In that it continues the work of Heinrich Röttinger, whose publications have already done much to revise the older lists of Reimers and Lange. The book is subdivided into a general introduction and survey of Flötner's life and activity, a more specialized account of the woodcuts, and finally a critical catalogue. Reproductions of all the master's autograph works are given at the end of the volume. K. T. P.

**Venezianische Zeichnungen der Spätrenaissance.** By Detlev Freiherr von Hadeln. 32 pp. + 104 pl. Berlin (Cassirer.)

The outstanding feature of this, the latest addition to Baron von Hadeln's admirable series of volumes illustrating the drawings of Venetian masters, is the profoundly interesting group of studies by Paolo Veronese. There can be little doubt that Veronese's reputation as a painter, high as it has ever stood, is still in the ascendant. The growing appreciation of the dazzling splendour of his inventions has led in recent years to the rediscovery of a number of his works that had long been lost sight of. His drawings were until lately almost wholly unknown, the majority of those passing under his name being worthless tracings of his compositions by other and often posthumous hands. Professor Borenius was the first, we believe, to draw attention to certain scattered leaves, apparently derived from sketch-books of the artist, covered with slight but masterly studies of figures and groups, sometimes connected with known works of the masters, thrown rapidly upon the sheet. Baron von Hadeln's researches have added very considerably to the number of these sketches, of which some five-and-twenty are here illustrated. Of the painter's finished studies of individual heads or figures, the tale of survivors is unhappily exceedingly small. This is the more to be regretted since such examples as the well-known *Negro's Head* in the Louvre (Pl. 51) and the *Sketches of Armour* at Berlin (Pl. 55) must be counted among the world's masterpieces of drawing. As the author of the catalogue of the Mariette Collection observes of the former, which derives from that famous cabinet: " Quoique cette tête ne soit faite qu'aux deux crayons, elle paroit aussi colorée que si l'auteur l'avoit peinte, et elle produit l'illusion parfaite de l'art, enchanteur du dessin, lorquil est executé de cette manière." From the drawings of Veronese we descend abruptly to those of the Bassani, which though on a lower plane of excellence, are nevertheless worthy of study. The sketches of Jacopo Bassano are not without a largeness of style and a sense of volume that give them effectiveness, in spite of their somewhat perfunctory execution. Such studies, too, as those of the *Kneeling Page* (Pl. 88) and his *Self-Portrait* (Pl. 90) show the less-known Leandro as an artist of marked individuality and power. Noteworthy also are the selected group of drawings by the younger Palma (many of which were until recently merged under the greater name of Tintoretto), and the striking chiaroscuro of Andrea Schiavone's *Adoration of the Kings* (Pl. 14). A. G. B. R.



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**Histoire de la Peinture Française au XVIIIe Siècle.** Tome II. By Louis Réau. 97 pp. + 60 pl. Paris and Brussels. (Van Oest.)

Doubtless the reason for the tediousness of French art from 1750-1785 is that its exponents felt nothing to speak of and so had nothing really worth saying. M. Réau could hardly put it quite like that: he says that if the principal trait of French painting during the first half of the eighteenth century is the decadence of historical painting, the salient feature of the succeeding period is the vigorous attempt to set up *le grand goût* by imitating the antique. We too know these conscious vigorous efforts to resurrect the spirit of dead periods or alien "stunts." They invariably coincide with slack tides and large mental and emotional depressions. The section of French art surveyed in this volume is so singularly sterile that we sympathize with M. Réau's evident discouragement. But as this state of mind, however natural, is unlikely to extract the best from any subject, he has not done his *tout possible.* Where he might usefully have approached his artists from the technical side, he has fallen back on their literary and well-worn anecdotal aspect. And in the case of Fragonard, especially, he might have done fuller justice in his illustrations.

This volume does not include Chardin, Latour and Perronneau who came in tome I. The portrait painters discussed are Mesdames Vigée-Lebrun and Labille-Guiard, Duplessis, and Vestier. To think of these in comparison with their English contemporaries Reynolds, Gainsborough and Romney, is to measure a dizzy drop.

The landscape painters illustrated are barely more stimulating: only Vernet's *Le Port de Toulon* communicates some significant emotion really felt. Possibly Hubert Robert shares Fragonard's misfortune in inadequate illustration: but we have yet to see a picture which justifies his reputation. Curiously enough it is the tail of the team, "les petits maitres," such as G. St. Aubin, Colson, Nicolle, the Moreaus and Claude Hoin who alone make any considerable score. M. Réau closes with Prud'hon, happily illustrating the Lyon *Mme. Anthony et ses Enfants,* of which parts are as good as a good Opie. What a stir the scorned *Pinkie* would have made in this insipid company!

C. H. C. B.

**Hauptwerke aus der Staatlichen Museen zu Berlin.** Wilhelm von Bode zu Ehren. Herausgegeben von der Abteilungsleitern. 54 pp. + 54 pl. and descriptions. Berlin (G. Grote'sche Verlagsbuchhandlung). M. 100.

The Directors and Keepers of the great organization of Museums at Berlin, have celebrated Dr. von Bode's eightieth birthday by the publication of this sumptuous volume of fifty large and quite unexceptionable photogravure plates with accompanying text; representing rather more than fifty objects acquired during the years 1905-1920, which are claimed to be either unpublished or at any rate inadequately published hitherto. This involves no little limitation of choice; but the conditions have in some cases been liberally interpreted (there is for example an excellent plate showing part of the M'schatta frieze, and another of the great Van der Goes *Adoration of the Magi* from Monforte) and the minor objects of many kinds, the pre-dynastic black stone lion, the gold spider from Costa Rica, the noble thirteenth-century enamelled glass bottle out of the Pourtalés Collection and the elaborate inlaid *secrétaire* by Roentgen, show how widely as well as how wisely Dr. von Bode's nets have been cast.

E. M.

**Domestic Needlework.** By G. Saville Seligman and E. Talbot Hughes. 96 pp. with 130 plates (30 in col.). (Country Life.)

This is a most entertaining book. It deals with matters never out of fashion (even though some of the articles in question may be), for it has to do with a subject never staled by custom—the changing standards of taste (and caprice) in accessories of dress. The problem of domestic needlework closely concerns at least one half of the human race. All among that half to whom the volume may become accessible are bound to find something to interest them. People (chiefly men) rail at the reckless pace at which fashion's wheel revolves—with an eye, no doubt, to the corresponding rate at which their purses are emptied. But they may be sure that in the good old days, even with a slower turn of the wheel, the consequences were very much the same. Did not Madame de Liancourt pay £360 for a handkerchief, and Gabrielle d'Estrées receive a royal present of another which cost as much as £1,000? Neither expense nor labour were spared; Anne of Austria had a purse which took seven years to embroider, at a cost of 15,000 francs. Even men's finery was no trifling matter. Cardinal Wolsey owned a pair of shoes valued at £226. No wonder that a king of France felt compelled to fix the prices of shoes, when the soles of Madame's may be 20 ins. high, so that she has to be attended abroad by a valet on whose shoulder she can lean; and when the toes of Monsieur's may be over 30 ins. in length (more than sesquipedalian) with a tinkling *grelot* in gold at the point.

The chapters are an admirable commentary on social life and changing habits, and their range and vivacity are well backed up by the illustrations. To take the letter "P" alone in the summary of contents—we find pockets (a perusal of this chapter is recommended), pinafores, perfume-sprinklers (recalling the "perfumed Court" of Louis XV, and Molière's scented pillow), purses, portfolios, pincushions, personal ornaments, paperweights, pens and pen-wipers, powder-puffs, pictures, portraits.

M. Saville Seligman is responsible for the skeleton (how he has made the dry bones live!) of the work, and he and his coadjutor, Mr. Talbot Hughes, have been ably seconded by the publishers in bringing out a volume tempting either for dipping into from time to time, or for more systematic perusal.

A few trifling errors have inadvertently crept in, but why specify them? They are generally obvious, and in these readable and entertaining pages the subject is treated with a light hand.

It is with a sense of disappointment that one reads that "such an art can never be revived." Let us hope that the book itself will help to falsify this gloomy prophecy.

A. F. K.



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**European Glass.** By Wilfred Buckley, C.B.E., with a foreword by Bernard Rackham and an essay on Dutch Glass Engravers by Dr. Ferrand Hudig. 96 pp. + 104 pls. (Benn.) 4 guineas.

Mr. Buckley's collection of European glass is one of the most complete in existence, and this profusely illustrated volume which he has devoted to it gives us not only a very fair idea of the beauty and interest of the individual objects in the collection, but also an adequately illustrated resumé of the history of the art of glass making in Europe. The principal periods are fully represented in the collection, but though there are unique pieces of great interest in the Italian, French and English sections, it is to the glasses of Germany and the Low Countries (more than half of the whole collection) that the volume owes its most continuous interest. It is difficult to think of any important type that is not represented by a piece of outstanding documentary interest or superb craftsmanship. A mere list would be tedious, and in the limited space of a review it is better to draw attention to two further features of this volume—the admirable outline of the æsthetics of the art of glass making given by Mr. Bernard Rackham in his "Foreword," and the important contribution to the study of the subject made by Dr. Hudig in his essay on "Diamond Engraving." In the Foreword Mr. Rackham distinguishes the essential qualities of glass as a material, and deduces from them the laws of good taste which should guide the craftsman in his manipulation and decoration of the material. Dr. Hudig's essay is an historical account of that process of decoration known as "diamond engraving," in which a decorative design or inscription is produced on the glass by means of a point which scratches or stipples the surface. When he comes to the Dutch engravers, Dr. Hudig gives us a complete list of the practitioners of this craft, with a full account of the examples of their work which have survived. Among the works of Frans Greenwood, one of the most accomplished of them all, Dr. Hudig will be pleased to hear that an hitherto unrecorded example was recently acquired by the Victoria and Albert Museum; it is signed in the usual manner, and though undated, is evidently comparatively early in the series. Dr. Hudig's essay is illustrated by a series of magnified photographs, which show to what wonderful precision and extreme delicacy of touch the best exponents of this art (such as Anna Roemers Visscher) could attain. H. R.

**Matteo dei Pasti.** La sua opera medaglistica distinta da quella degli anonimi Riminesi del XV. secolo in relanione ai medaglioni malatestiani, aggiunte le falsificazioni. Studio critico e catalogo ragionato di A. Calabi e G. Cornaggi. 69 pp with 37 plates. Milan (Guido Modiano). London. (Spink.) £2.

Dr. Calabi and Count Cornaggia, in this study of Matteo de' Pasti, have opened a very interesting chapter in the study of Italian medals. Incidentally they administer some rude shocks to the prevailing view of Pasti's work. It is well known that he is peculiar among Italian medallists in that his signature has been deliberately removed from a considerable proportion of his medals; that is, casts have been made from specimens which originally bore his signature but from which that signature has been erased. In addition, there is a series of nearly a score of pieces which more or less closely repeat the types of his medals of Sigismondo Pandolfo Malatesta and Isotta degli Atti. Nearly all of these have been generally accepted as his work. The only plausible suggestion as to the reason for the removal of the signature is that Pasti declined to allow it to appear on casts of his medals unless he himself personally superintended their manufacture. No forger would go out of his way to remove from his reproductions the best apparent sign of their authenticity. The pieces which were never signed are subjected to a ruthless criticism by the authors. They are one and all removed from Pasti, for reasons which are not always convincing. It is not apparent that they are all inferior to Pasti's signed work, and even if they are it does not follow that he was always up to the mark. The majority of them are classified as the work of anonymous Riminese of the fifteenth century: the classification in periods within these limits is based partly on contacts with other monuments, on forms of inscription, etc., partly on stylistic grounds. It is a very ingenious piece of work, and will have to be fully considered by all subsequent critics. Then there are a number of medals condemned as falsifications of the sixteenth to nineteenth centuries, and here we find some surprises. For instance, the medal of Alberti, which bears Pasti's signature, appears as a forgery of the sixteenth or eighteenth century. Both the specimens illustrated are thoroughly bad ones, and we fail to see why they are regarded as two varieties, one being simply a specimen on which the last three letters of the inscription, having been faulty in the model, were taken out before casting. Species in medals should not be multiplied *praeter necessitatem*. The stylistic grounds for condemning the medal seem quite inadequate; its modelling places it exactly where it should go, on the form of the signature, in the same period as the Christ and the Timoteo Maffei. And the doubt expressed as to the obverse of the Christ seems also to arise from the dangerous assumption that Pasti "could not have done anything so weak." If a decent specimen of the Alberti ever turns up we hope the authors will see their way to revise their sentence. Generally speaking, the criticism we have to make is that the authors have not always had the best available specimens before them, and that—as in the case of the fine medal which combines the portraits of Sigismondo and Isotta—they have sometimes judged too hastily according to the theoretical system which they have constructed, and without due autopsy. In spite of any such faults, the book is a most suggestive piece of work and will, it is to be hoped, lead students of Italian art to consider medals as worthy of more serious attention than they are apt to receive. G. F. H.



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UMBER CCXC VOLUME L MAY 1927

# THE BURLINGTON MAGAZINE

*for Connoisseurs*

*Illustrated & Published Monthly*

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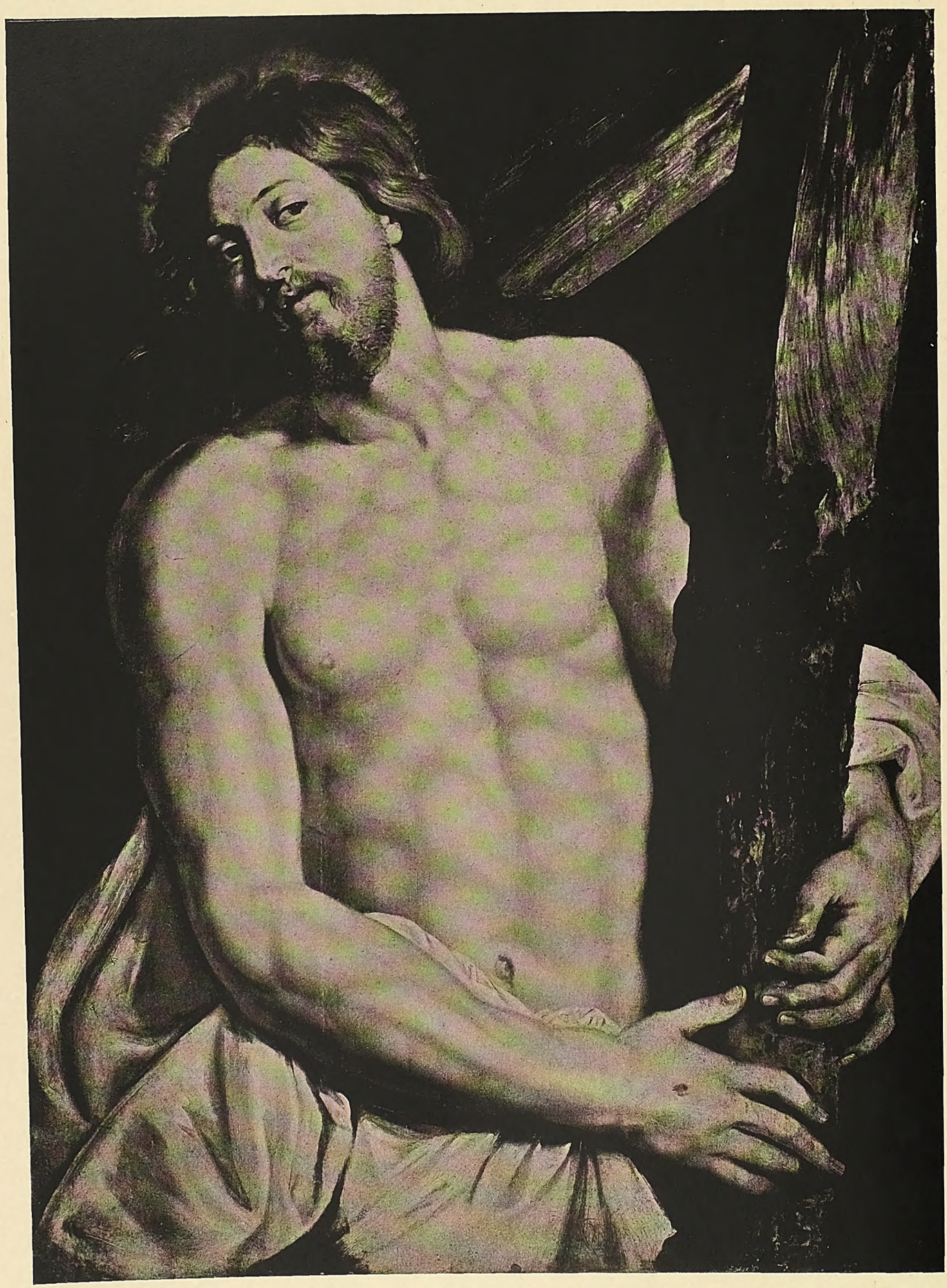

*Christ as the King of Martyrs*, here identified as by Rubens. Panel, 1.08 m. by 0.84 m. (Mr. Henry S. Roche)

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# A FORGOTTEN RUBENS MASTERPIECE

BY R. R. TATLOCK

EVERYBODY knows that one of the glories of the Prado is the series of twelve Apostles by Rubens, and that the central feature of the set, the picture of Christ Himself, has long been missing. I think it will be agreed by those who care to consider our FRONTISPIECE and these notes that this important gap in our knowledge of the work of the youthful Rubens may now confidently be filled in.

One of the readers of my contributions on art to the *Daily Telegraph* came to me recently with the request that I should look at a picture in his possession. Most of us know that a very large majority of such investigations are a mere waste of time, and I was the more delighted when I was shown in my correspondent's house a painting which I instantly felt to be a genuine Rubens and no other than the missing *Christ* belonging to the Prado *Apostles*. Having been kindly granted permission to publish a photograph of it, I was looking forward to attempting to frame a written argument in support of my attribution when two important developments occurred. In the latest edition of the " Klassiker der Kunst " volume on Rubens, edited by the late Dr. Rudolf Oldenbourg, though not in the earlier edition by Dr. Adolf Rosenberg, appears a reproduction of the picture, which the editor gives to a follower of the master. In spite of my respect for Dr. Oldenbourg's scholarship, his opinion did not for a moment shake me in my conviction. After consultation with the owner, who had bought the picture many years ago in Belgium for the simplest and best of all possible reasons—because he liked it, and after communicating with German friends, the second development took place: the *Daily Telegraph* for March 18, 1907, was found to contain an unsigned note contributed by my illustrious predecessor, the late Sir Claude Phillips, discussing a picture of *Christ bearing His Cross*, in the Old Masters Exhibition, at Burlington House, of that year. Sir Claude implied that he had previously expressed a doubt that it was entirely the work of Rubens, but on further consideration, together with Dr. Bode, came to the conclusion that it was. Letters from Dr. Bode and others, written at that time, were brought to light with the result that I found my own impression of the problem immeasurably fortified by the authority of Dr. Bode and Sir Walter Armstrong. I then communicated with Dr. Bode, and further investigation revealed the rather surprising fact that Dr. Oldenbourg never can have seen the original picture and must have somehow come by one of the prints from the only negative that was made, in 1907, from the picture. Dr. Oldenbourg being deceased, it is unlikely that we shall ever know on what grounds he formed his opinion, or what he would have said had be seen the picture itself.

It will be recalled by many readers that there exists in the Rospigliosi Palace, at Rome, a set of *The Twelve Apostles*, each being by the pupils of Rubens, possibly aided by their master, after the Prado set, but something like a decade later, and that besides the Apostles there is a figure of *Christ bearing His Cross*, obviously painted at the same time and by the same hand or hands. This figure can only be a copy of the picture now before us, no serious student, so far as I am aware, regarding it as by Rubens, or at least wholly by him. For our present purpose we may, therefore, disregard it.

So here we have a picture of very unusual intrinsic merit; of the first importance as a page in the biography of a favourite master, such as was known to have been painted by him; of which there is a well-known copy and a drawing in the Albertina [PLATE II, A]; which was lost and continually sought for over a long period of time; which at length came to light at the Royal Academy twenty years ago when it was discussed by those best qualified to do so, and which then vanished once more out of all knowledge, except for the misleading reproduction in a single German book. Let us hope that its present publication will render its future history less strange than its past one.

Arguments in favour of the ascription to Rubens could easily be multiplied, but, as ever, each must fall back in the end on his impression of the work itself. For my own part, I can only say that composition, colour, handling, substance of pigment, together with a delightfully familiar but still peculiar combination of gravity of spirit and vivacity of handling, all so characteristic of Rubens and much less so of his pupils, impress me strongly. But I probably cannot do better than quote from the comments of the three scholars I have mentioned.

Dr. Bode, in a letter from the Koenigliche Museum, Berlin, and dated February 27, 1907, says:



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It is certainly by Rubens, and the whole picture is by his own hand. It is better drawn and not so exaggerated as the Twelve Apostles, now in the Prado Gallery. But the high execution indicates the early time of the master, and therefore it is not impossible that it is the picture painted for the Duke of Lerma.

On March 6 of the same year he writes again:

They [the photographs] show evidently that the picture is the original, painted in Madrid by Rubens, and that the replica in the Rospigliosi Palace, Rome, has been copied from it, just as the Apostles in the Rospigliosi were copied from the originals in the Prado Museum, Madrid.

Sir Claude Phillips, in the *Daily Telegraph* of March 18 of the same year, quotes these remarks, and adds:

The latter is an early work by Rubens, belonging to the sequence of "The Apostles," now in the Prado, and consequently painted by the master on the occasion of his first visit to Spain as the envoy of the Duke of Mantua.

Sir Walter Armstrong, in a letter from Dublin, dated February 20, 1907, says:

There is no doubt as to its being an original work of Rubens.

The occasion referred to in the two former quotations is, of course, that on which Rubens, in the year 1603, in the service of the Duke of Mantua, took sundry presents, including some of his own pictures and "a carriage with seven Neapolitan horses" from the Duke to Phillip III and his minister, the Duke of Lerma. It was for the latter that Rubens, lingering on in the Spanish capital, painted the Prado *Twelve Apostles*, Mr. Roche's picture and an equestrian portrait of his patron.

The condition of the pigment is all that could be desired. The size, it will be noticed, is exactly the same as that of the Prado *Apostles*. On a first consideration, many may be inclined to the view that the style indicates a slightly later date than 1603, the year of the *Apostles*. But I consider this a dangerous thought, because Rubens was a painter who developed with such rapidity (haste, we might almost say), that there is really nothing surprising in finding a fresh note expressed within a series of works of this nature, all painted within a year. PLATES II, B, C, D, and III, A, B, C, D, prove this. The *St. Matthew* differs no less from the *St. Jude* than it does from the *Christ*. It is worth noticing that in the *St. Matthew* picture there is a cross of pine-wood gashed or torn just like Christ's cross.

The owner, impressed by the inimitable expression of the Christ, suggestive, not only in the face but in the figure, of spiritual suffering and of meekness, has happily entitled the picture *Christ as the King of Martyrs*, the Apostles being shown by Rubens with the symbols of their martyrdom and Christ appearing under the burden of the Cross.

# THREE EARLY PANELS FROM THE DUCAL RESIDENCE AT DIJON

## BY S. REINACH

ALL we knew hitherto about the history of the Van Eyck *Annunciation* in the Hermitage was founded on a note of the dealer Nieuwenhuys, who bought that masterpiece in 1819. The available information has been summarized as follows by MM. Weale and Brockwell in "The Van Eycks" (1912, p. 98):

This painting is said to have been found in a church at Dijon, to which it had been presented by Philip III, Duke of Burgundy. Taken to Paris in 1819, it was sold by Nieuwenhuys to King William of Holland. On the dispersal of that monarch's collection in 1850, it was purchased for the Hermitage for £518.

To which should be added the following lines of Nieuwenhuys, in the Catalogue of the King of Holland's Gallery:

D'après les meilleurs renseignements qu'on a pu obtenir, *ce tableau a fait suite à deux autres peintures du même maître;* il a été peint pour Philippe le Bon, Duc de Bourgogne, et destiné à orner un monument religieux à Dijon.[1]

Now, a printed text, which has been overlooked and to which my attention was first drawn by M. E. Pelletier (of whom more hereafter), affords additional knowledge, not only about the painting in the Hermitage, but about two others. It was copied from a manuscript at the Public Library of Dijon (*fonds Baudot*, n. 88, fol. 53), and published by the late Cyprien Monget, *La Chartreuse de Dijon*, Tournai, 1905 (vol. iii, p. 75, footnote), as a fragment of a description, written by a certain Violet in 1791, of the celebrated Carthusian Abbey of Champmol, founded by Philip II, the Bold, to the west of Dijon in 1378 (now almost completely destroyed). The Chartreuse was believed to be very wealthy; so a first search was made there in November, 1789 (Monget, III, p. 14), when the Prior, Dom Pierre Delacrose († 1790), confessed to having sold books and natural *curiosa*, but asserted that he had disposed of no pictures. Very careless inventories of the paintings in the Chartreuse, not including those we are dealing with, were drawn up in April, 1791, and November, 1794 (Monget, III, p. 175); the

[1] The italics are mine. Nieuwenhuys does not mention a church, but "un monument religieux," which rather suggests a convent.



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better things had already, I believe, been stolen or hidden away. The text of MS. 88 runs as follows:

> Dans la chambre du Prieur on conserve deux tableaux sur bois dans le genre des premiers peintres flamands, qui proviennent des chapelles (*sic*) des Ducs: ils ont environ 4 pieds de haut. Le premier, d'à peu près un pied de large, est une *Annonciation*; le deuxième est une *Présentation au Temple;* il a environ deux pieds de largeur. On remarque dans celui-ci que les figures, qui sont au nombre de neuf, sont les portraits des derniers Ducs, de leurs femmes, etc. Le fond, qui est du meilleur dessin de perspective, semble représenter l'intérieur de la paroisse de Notre-Dame de Dijon. Le dessin un peu maigre des figures de ces tableaux se ressent du siècle où ils ont été faits, mais le coloris a encore autant de fraîcheur et de vivacité que de pureté et de délicatesse; il est on ne peut mieux conservé.
>
> On voit encore chez le Prieur un petit tableau du même temps, d'environ un pied de haut, qui représente Jésus portant la croix, avec les draperies dorées ainsi que les fonds; il est peint sur bois. La bordure, qui est du même temps que le tableau, est couverte de toile dorée. Au bas de ce cadre on lit *Hoc Opus*. . . . Il n'est pas aisé de reconnaître s'il y avait une suite à cette inscription; il ne paraît pas qu'il y ait eu rien d'effacé sur le reste de la bordure. Derrière sont peintes des armoiries. . . . Il y a encore de remarquable dans l'appartement du Prieur les plans et cartes en manuscrit dont il est orné.

We have here the description of three paintings, two of them originating from the Ducal Chapel or Chapels (1366 and following), which were kept by the Prior of the Chartreuse, Dom Bonaventure Durand, in 1791. Let us now examine them separately.

I. The Van Eyck *Annunciation,* preserved in the Hermitage. The actual size of that painting, later transferred to canvas, is 92 by 38 cm., roughly 4 ft. by 1, as stated in the manuscript. The identification, suggested to me in a letter of M. E. Pelletier, seems as certain as it is important and new. What Nieuwenhuys wrote, by hearsay, about the two pictures by the same hand to which this one was a *sequel* (see above), remains obscure; but the two pictures in question may be our n. II and the famous *Adoration of the Shepherds* by the Mérode Master, since 1841 in the Dijon Museum (n. 150), measuring 87 by 70 cm.

II. The painting here reproduced on the Plate, which belongs to M. E. Pelletier in Paris,[2] has a rather amusing story. We have seen that, as early as 1791, it was thought to contain the portraits of the great Ducal family. Later on, it was owned by Baron Vivant Denon, the well-known amateur engraver (1747-1825),[3] whose personal charm was such that he was successively *persona grata* with Louis XV, Mme de Pompadour, David, Robespierre, Bonaparte (whom he accompanied to Egypt), and Napoléon, who made him the Director of the Imperial Museums. In the four huge posthumous folios containing engravings from various works in Denon's collection, published after his death by his friend Amaury Duval, there is a rather good lithograph of that picture, there attributed to Hubert Van Eyck, with an absurd explanation: the baptism of Anthony, bastard of Philip the Good, the kneeling donors being the Duke and his wife Isabella of Portugal. Denon's collection was sold in 1826 and the same absurd description was given in the catalogue (n. 74; sold for £12). The picture then went to England and appeared there again in a London sale (1893, January 19, n. 147), where it was knocked down for £9 9s. The description given in the sale catalogue has been reprinted by MM. Weale and Brockwell (p. 174):

> *Hubert Van Eyck.* Interior of a cathedral, with the baptism of Antoine, son of Philippe le Bon, Duke of Burgundy, and Isabella of Portugal, with their portraits as donors; also portraits of the nephew of the Emperor Frederic, the Bishop of Cambrai, Duchesse of Clèves, and the Comtesse de Namur. Owner (unknown). Sold at Christie's (formerly the property of the town of Dijon). Price £9 9s. 10d. Purchaser: Cousens.

Weale remarked (because, as we will see, he had received a photograph of that picture from Chabeuf) that "this picture represents the *Circumcision,* with a donor and his wife." But it is *not* the Circumcision; it is the *Presentation of the Child,* as appears from the figure of the Virgin's female companion holding the basket with doves (Luke, ii, 24).

Who the purchaser Cousens was, I do not know. But the picture came once more on the London market and was sold for about £24, in June or July, 1894, to M. E. Pelletier, then *attaché* to the French Embassy in London, who has kept it ever since and quite rightly refuses to part from it.

The Dijon *Presentation,* not mentioned in any history of art, had been completely lost sight of when, in July, 1905,[4] Eugène Fyot, at a sitting of the *Commission de la Côte d'Or,* exhibited an anonymous lithograph of the lost painting, which awakened some interest as the church was unanimously identified with Notre Dame at Dijon (the lithograph was Denon's, as recognized much later, cut out of one of his folios). The able President of the Commission, the late Chabeuf, thought the painting was from the same hand as the *Adoration of the Shepherds* in the Dijon Museum, then attributed to J. Daret, after having borne, for half a century, the name of Memling. So he sent a sketch of the lithograph to the *Chronique des Arts* (November 25, 1905). Chabeuf soon learned from M. Vitry, who knew M. Pelletier, that the original was in Paris. It had, indeed,

[2] Oak panel; 0.87 × 0.52. Perfect preservation. Behind the panel are remains of several large seals in red wax.

[3] Denon may have got it from Emmanuel Cretet, later on a Minister of Napoléon and bearing the title of Comte de Champmol (+ 1809), who had purchased the Chartreuse during the Revolution; but I know nothing about Cretet's collections.

[4] *Mém. de la Commission de la Côte d'Or,* vol. xiv, p. cxiv.



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been offered to the organizers of the Exhibition of French primitives, but not accepted, as being Flemish, not French. A photograph was procured, a copy of which Chabeuf sent to Weale; then a small Dujardin héliogravure was published by Chabeuf, with a clever article, not mentioning the owner, in the *Mémoires de la Commission* (1907, vol. xv, p. 179). Chabeuf declared:

1° That the scene represented the *Circumcision* (a mistake);

2° That the picture might be the work of Daret, but had not been associated (*conjugué*) with the Dijon picture n. 150, which is much broader (0.70 against 0.52);

3° That the church was certainly Notre Dame de Dijon, though not exactly copied, the painter having worked from a summary sketch (p. 183);

4° That the donors were not a Duke and a Duchess, but some rich *bourgeois* of whom we know nothing[5];

5° That the two lookers-on to the left were probably shepherds from Bethlehem (a mistake).

Chabeuf's article seems to have been quite overlooked by students of early northern art; I have met with no quotation of it.

The colouring of the *Presentation* is very vivid and almost crude, suggesting, at first sight, a copy, which it is not. The Virgin wears a blue robe, the sleeves of which are adorned with ermine, and a blue veil with a tiny gilt stripe. St. Joseph, holding a lighted candle, wears a red robe with a blue hood. The priest is clad in a red robe with gilt designs and wears a red hood, a black scapular and cape with a green lining. Maria Cleophæ,[6] holding the basket—with three doves, whereas two are the rule—wears a pale green tunic and a black skirt with gilt designs. The lookers-on wear hoods, one blue, the other red. The donor is clad in red and his consort in blue, with white facings around the collar and the sleeves.

In the picture of the Antwerp Cathedral representing the *Marriage of the Virgin* in a Gothic church, which has been wrongly ascribed to Rogier,[7] two lookers-on, peeping on the left, are very like those in our painting; they may represent the artist and his teacher, but certainly not, as Chabeuf supposed, a pair of shepherds. Like the donor and his wife, they are distinctly portraits.

The head-gear of the donor's wife, with diverging horns (*hautes cornes*),[8] is often met with about 1430 and after. That of the lady with the basket, a kind of turban with a metallic rosace in the middle and vertical stripes, can be exactly paralleled about the same time.[9] More interest attaches to the very rare head-gear of a prophet as represented in one of the stained-glass windows of the church, evidently dating from the end of the fourteenth century, of which—if the church is really Notre Dame de Dijon—nothing remains.[10] I have failed to discover another instance in Western art, but that sort of Persian tiara, still worn by priests of the orthodox Greek church, occurs in Byzantine works.[11] So we must admit that the painter of the windows, wishing to represent a Hebrew prophet, followed a Levantine model, a rare pursuit of *couleur locale* in those days. The Greek characters inscribed on the scroll are meaningless, but also betray the imitation of a Byzantine type.

As to the attribution of the *Presentation*, a few words must suffice. It is clearly not the work of either of the Van Eycks, nor of Petrus Cristus, nor of Rogier, nor of the Mérode or Flémalle Master, nor of J. Daret; but it has certain peculiarities in common with authentic records of those painters. The St. Joseph occurs in P. Cristus, borrowed from the Van Eyck studio (Berlin 529A). The two donors, on the same side of the painting, are closely connected with those of the Rogier *Crucifixion* in Vienna (Friedländer, *Rogier*, pl. 10). The whole scene records a now authenticated painting of the same subject by J. Daret (*ibid.*, pl. 67). The Child, with its pretty and sentimental face, reminds us of the Mérode Master (*ibid.*, pls. 50 and 60); the head of the Virgin resembles that of the *Marriage of the Virgin* in Madrid (*ibid., pl.* 44). The least improbable guess I can suggest to account

[5] The head of the donor bears a vague resemblance to that of Cardinal Albergati, as portrayed by J. Van Eyck, but has nothing in common with that of Duke Philip III.

[6] See Pseudo-Matthew, 42. Cleophas was thought to have been St. Anne's second husband.

[7] *Rép. des peintures*, V, p. 58, with bibliography.

[8] *Je vis atours de diverses manières—Les hauts bonnets, couvre-chefs à bannières—Les hautes cornes. . . .* (Olivier de la Marche, *Le Parement des dames d'honneur;* see Enlart, *Manuel d'archéol. française, Le Costume*, Paris, 1916).

[9] Statuette attributed to Jacques de Gérine at Amsterdam (Enlart, fig. 218); various paintings by Petrus Cristus (Berlin; no. 259 A; BURLINGTON MAGAZINE, Feb. 1927, pl. II); the exterior of a shutter of the Cambrai triptych in Madrid (Lafond, *Rogier*, p. 60); a Franco-Flemish *Education of a Princess* (?), now on the Paris market (BURLINGTON MAGAZINE, Jan., 1905, p. 305, pl. iv); a fresco in Palazzo Borromeo at Milan (E. v. d. Bercken, *Malerei der Renaissance*, fig. 153), etc.

[10] The thirteenth century stained-glass windows in the northern transept of Notre Dame de Dijon are quite different (N. Fétu, *Objets d'Art de la Ville de Dijon*, p. 10). The church has been several times, and rather extensively, restored. In the Van Eyck *Annunciation*, the stained-glass window represents Christ standing on a sphere; in our picture, the standing Christ in the middle is surrounded by prophets on the other windows. Painters of stained glass, working at Dijon, are mentioned in 1384 (Dehaisne, *Documents*, II, p. 608).

[11] See Ebersolt, *Les arts somptuaires à Byzance*, p. 113 and foll. (Kahrjé Djami, Leshovo); Millet, *Ancien art serbe*, p. 28.



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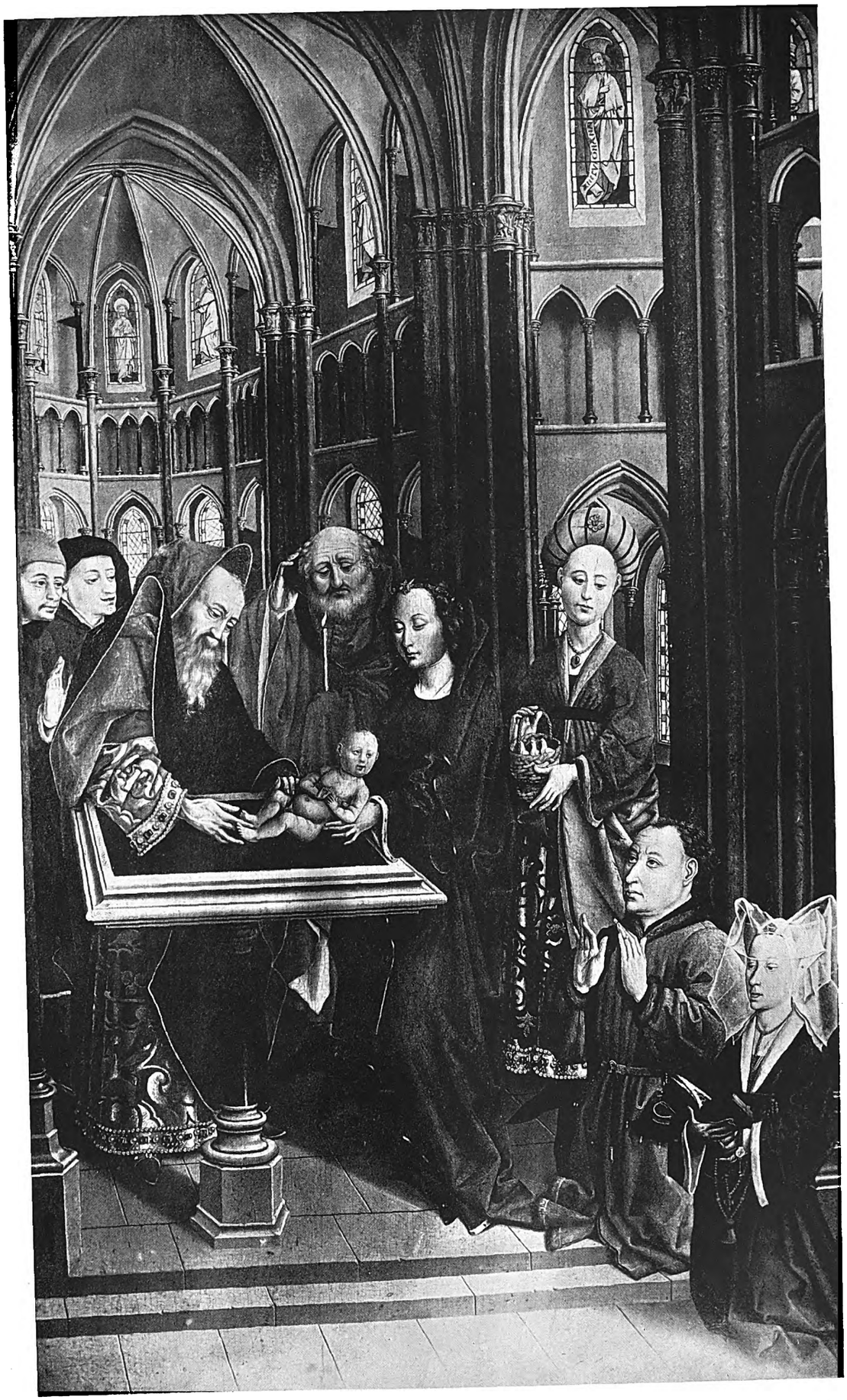

*The Presentation in the Temple*, by a Flemish or Franco-Flemish Master. Panel, 87 by 52 cm. (M. E. Pelletier, Paris)



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*A* and *B*—*Madonna and Child* and *Donor*. Diptych, here identified as by the Master of the St. Ursula Legend. Panels, 35.5 by 26.4 cm. (Viscount Lee of Fareham)

Plate I. A Work by the Master of the St. Ursula Legend

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for such analogies in that the anonymous artist belonged to the school of Tournai. He must have been connected with Philip the Good and may have been another member of the Daret family, possibly Daniel Daret, Jacques' half-brother and pupil (1443), who succeeded Jan Van Eyck as court-painter to the Great Duke (1449). But we might also think of one of the native painters, combining French and Flemish influences, of whom several names have come down to us.[12] Such an hypothesis could be justified by the somewhat dry and acid colouring, contrasting with the Flemish unctuous and gem-like brilliancy. The altar in black Dinant marble is no objection, as we know that since 1384 large quantities of that material were imported to Dijon.[13]

III. The third painting mentioned in the text (quoted at the beginning of this article) is well known and has even been published in colours[14]; the *new fact* about it, is that it once adorned the Chartreuse of Champmol. The 1791 text, as printed above, has a lacuna after the words *armoiries* (third line before the end). M. Oursel, librarian in Dijon, was kind enough to look up the original on my behalf; the passage reads as follows: " Derrière sont peintes en grand des armoiries dont voici la figure " (a lozenge divided by a diagonal; above the diagonal, a rosace; below, three strips parallel to the inferior left side of the lozenge). That rude sketch I sent to our great authority in heraldry, M. Prinet, who immediately recognized the coat of arms of the Orsini, adopted by the French family of Juvénal des Ursins. The same expert remembered having seen that very coat of arms at the back of the *March to Calvary* by Simone di Martini in the Louvre (n. 1383), which dates from about 1339-1344 and belonged to a series of small paintings, *sold at Dijon in* 1826, now divided between the Louvre, Antwerp and Berlin.[15] It has always been known that the Louvre picture originated from Dijon and had been purchased in 1834 for £8 from a certain L. Saint-Denis. The late P. Durrieu, recognizing that it had inspired French miniaturists at the beginning of the fifteenth century, regretted not to be able to ascertain if that painting and the others of the same series were already preserved in Dijon at that time. This is now extremely probable. Moreover, as M. Prinet observed, one of the Orsini's, Rinaldo, was married to a Burgundian lady of the Ducal house, Jeanne de Montagu, about the middle of the fourteenth century. The Simone series may have belonged to her, as the lozenge shape of the coat of arms —says M. Prinet—rather implies a female possessor. So if Philip the Bold did not himself purchase those pictures directly from Avignon, the fact that they were in his chapel or in his Chartreuse admits of an easy explanation.

As the passage quoted above declares, there was no sequel, in 1791, to the inscription HOC OPUS. . . . The sequel was probably to be found on the back of the other pictures, two of which (in Antwerp) bear the words SIMON and PINXIT. A formula like HOC OPUS PINXIT SIMON has nothing objectionable; quite recently, M. Hautecœur, not knowing yet the document in Dijon, proposed ME PINXIT SIMON.

Where the other small panels were preserved at Dijon, we do not know; but I think they must have been kept together in a small travelling case, the Prior having selected the best one, now in the Louvre, to decorate his apartment.

[12] Hue de Boulogne, Jean de Maisoncelle (who painted a portrait of Philippe the Good for a church in Dijon, 1431), Jean de Pestivien, Adam du Mont (Monget, *Chartreuse*, ii, p. 111-2).

[13] Monget, *ibid.* I, p. 69; II, p. 143.

[14] Hautecœur, *La peinture au Musée du Louvre, écoles italiennes*, frontispiece.

[15] Schubring, *Jahrb. der Preuss. Kunstsamml.*, 1902, xxiii, p. 141 and foll.

# A WORK BY THE MASTER OF THE ST. URSULA LEGEND

BY W. G. CONSTABLE

A CHARMING Flemish diptych[1] of *the Virgin and Child with a Donor* in the collection of Lord Lee of Fareham [PLATE I, A and B] has for some time been a puzzle to critics. While in the Parry Collection at Highnam Court, it was attributed to Memlinc; but it has also been tentatively given to Dirk Bouts, and Professor Borenius in his catalogue of the Lee Collection (vol. I, 1923) describes it as by an unidentified master of the Bruges School, and dates it c. 1460.

[1] Oil, on panel, each leaf 14 in. x 10⅜ in.

The recent attribution by Sir Charles Holmes to the Master of the St. Ursula Legend of a *Virgin and Child* in the National Gallery (No. 3379), hitherto ascribed with a query to Jacques Daret, gave occasion for renewed study of that interesting painter; and led me to the conclusion that the Lee diptych is also by him. The St. Ursula master takes his names from the altar-piece wings of eight panels telling the history of the Saint which are in the Convent of the Sœurs Noires at Bruges, and was first disentangled decisively from his contemporaries by Dr. Max Friedländer, after the Bruges Exhibi-



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tion of 1902.[2] Since then, numerous additions have been made to the list of works attributed to the painter, notably by Dr. Baldass[3] and Dr. Valentiner.[4] All the attributions are not equally convincing; but there is a sufficient body of work undoubtedly by him to make it clear that the St. Ursula master was an eclectic, influenced by Rogier van der Weyden, Dirk Bouts, and by Memlinc. The influence of Rogier mainly appears in a group of three-quarter-length Madonnas, of which a typical and hitherto unrecorded example, closely resembling one in the Suermondt Museum at Aachen, is in the possession of Messrs. Knoedler, and was included in the Flemish Exhibition at Burlington House [PLATE II, B]. In this, the Virgin bends her head to the left, and with her left hand offers her right breast to the child, who holds an apple, the design being a variant of the Madonna in Rogier's *St. Luke painting the Virgin*. The two angels holding a crown over the Virgin's head likewise derive from Rogier, with reminiscences of Campin. From Dirk Bouts, however, descend the types of the St. Ursula Master—both of these Madonnas and of the figures in the St. Ursula panels, notably in the long faces and high prominent foreheads. Memlinc's share in making the St. Ursula Master, on the other hand, I feel has been over-emphasized. Dr. Friedländer holds with good reason that the Ursula panels were painted in the 'seventies, and so are considerably earlier than Memlinc's St. Ursula shrine, and most of the elaborate compositions with small figures with which they might be compared. The St. Ursula Master comes close to Memlinc only in some of his work, probably produced after Memlinc had become the predominant artistic force in Bruges.

Turning to the Lee diptych, the influence of Memlinc is predominant, especially in the portrait of the donor; but the Virgin and the Child are both related to those of Bouts. Comparison with generally accepted work by the St. Ursula Master yields correspondences in detail. The type of the Virgin, with her long, slightly puffy face, prominent forehead, and slightly underhung chin, appears in the *Virgin and Child with St. Anne and Saints*, formerly in the Kauffmann Collection, now in the Lederer Collection, Vienna [PLATE II, A].[5] It is also seen in the St. Ursula panels themselves, notably in the scene of the Sending of the Herald; in the figure of the Church Triumphant, one of two panels from the same altarpiece as the St. Ursula panels, also in the Convent of the Sœurs Noires; in a *Virgin and Child* in the van Gelder Collection,[6] and in the *Anna de Blasere with the Virgin and St. Anne* in the Philip Lehmann Collection, New York. In all these cases, the drawing of the nose, mouth and hair is similar. The baby of the Lee panel is more human and vivacious than is usual with the St. Ursula Master; but in build, and treatment of the hair, mouth and hands, he resembles the baby in the Lederer picture, and, less markedly, in the van Gelder *Madonna*. The small, round, dark eyes which are noticeable in both Virgin and Child, are a peculiarity of the St. Ursula Master, and constantly appear in the St. Ursula panels and elsewhere. They are a distinguishing feature in the donor of the Lee diptych, and relate him to the *Portrait of a Man* in the Johnson Collection, Philadelphia [PLATE II, C]. In these portraits, also, the drawing of the cheekbones and jowl is the same, and of the eyes, nose and mouth.

Unfortunately, owing to the Lee panels having been somewhat rubbed, comparison of landscape details with those in the St. Ursula master's work, is not easy. But there are analogies, if no striking similarities. In both the Lee and Johnson panels, for example, the landscape derives from Memlinc. In colour, however, the resemblances between the Lee panels and other work are notable. In the former, the distinctive colours are the scarlet of the Virgin's cloak, with its apple-green lining; the cherry-scarlet sleeves of the donor, contrasted with his black robe, and the scarcely seen green undergarment; the silvery lights on the ripe corn-colour hair of the Virgin and Child; the pink buildings with blue-green roofs; and the blonde, yellow-brown landscape with blue distance. These, especially the scarlet, apple-green and corn colour of the hair, are also the colours favoured by the St. Ursula Master, notably in the St. Ursula panels.

As regards date, that proposed by Professor Borenius seems too early. The costume of the donor in the type of shirt, the laces which fasten the undergarment, and the fur revers, corresponds closely with that worn by the young man in the portrait by Memlinc in the Uffizi, dated 1487. This portrait, indeed, both in design and detail may well have provided the model for that of the Lee donor, and I suggest they are

2 "Repertorium für Kunstwissenschaft," XXVI (1903), p. 85. "Meisterwerke des Niederländische Malerei des XV and XVI Jahrhunderts," Munich, 1903.

3 "Jahrbuch der kunsthistorischen Samml." Wien XXXI (1913), p. 249.

4 "Art in America," February, 1914.

5 The likeness here is strengthened by the Virgin wearing in both cases a circlet decorated with pearls, instead of the veil and parted hair usually favoured by the St. Ursula Master.

6 Recently exhibited at the Flemish Exhibition, Burlington House, No. 76. In this the Virgin's face is rather broader in proportion than in other work.



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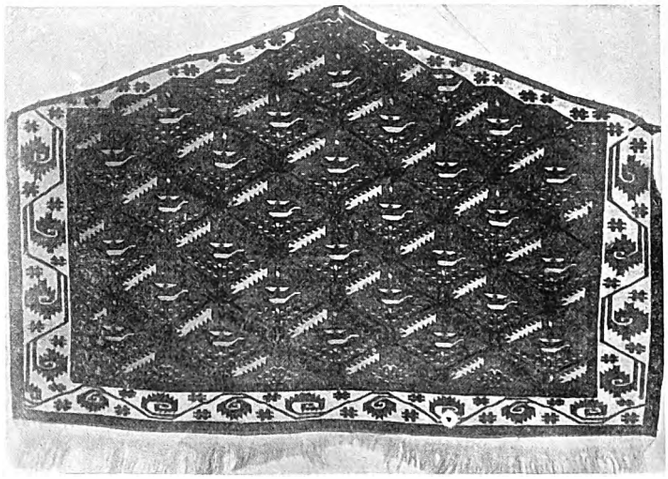
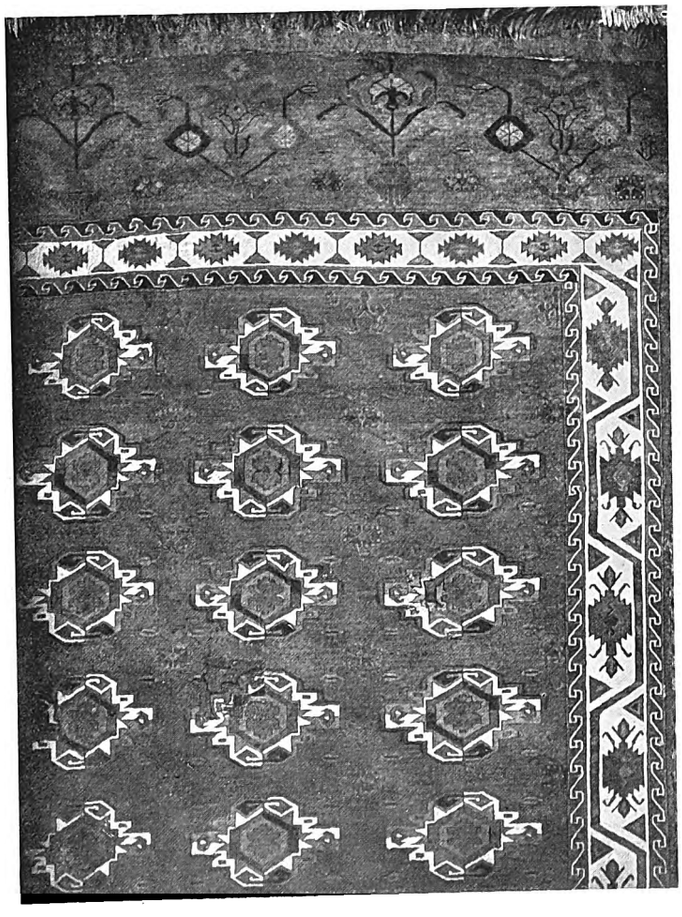
*A*—Pentagonal Yomud carpet used as a tent bag, 1.45 by 0.88 m. Probably early eighteenth century

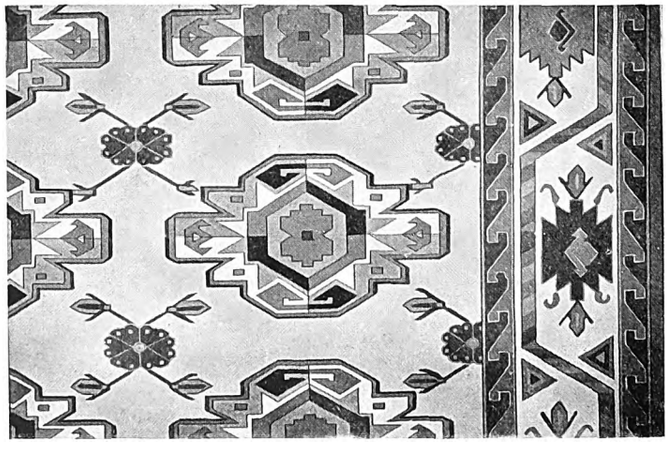


*B*—Pentagonal Yomud carpet used as a tent bag, 1.32 by 0.81 m. Early nineteenth century



*C*—Floor carpet; full size, 2.87 by 1.75 m.

*D*—Detailed drawing of the border of the carpet shown on *C*



*E*—Detailed drawing of the design of the carpet shown on *C*



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of about the same date. Accepting, therefore, Dr. Friedländer's dating of the St. Ursula panels, the idea is confirmed that the influence of Memlinc was confined to the later work of the St. Ursula Master, who in earlier work owed more to van der Weyden and Bouts.

# SOME TURCOMAN CARPETS AND THEIR ORNAMENTATION

BY T. N. GOGUEL

IT is generally believed that the patterns of Turcoman carpets are based on geometrical shapes, triangles, polygons, star-shapes, lozenges, crosses designed in plain or cogged outlines. This opinion no doubt appears justified when one is looking over the bulk of carpets in the market. But some ancient fabrics, which are rare and as a rule small, have quite different patterns. Their close examination and comparison with later pieces is very instructive as revealing the source of inspiration of the weavers of Central Asia during centuries.

These carpets were usually made for the special use of nomads, forming a part of the bride's dowry, which she wove years before the wedding. Some pentagonal carpets, so-called "osmolduks," are of special interest. They were used in wedding processions for decorating the camels, and after the wedding were used as tent bags, hanging from the walls of the tent. On the borders of some "osmolduks," stems with curved vine-leaves are very distinctly seen on a white ground, and in the central field among leaves and branches —birds designed in white or in blue and white, and occasionally near them are placed small figures of animals—goats, rams, dogs and insects.

Two Yomud carpets of this type are illustrated here [PLATE A, fig. 1; PLATE B, fig. 2]. Dimensions of the first are 4 ft. 9 in. by 2 ft. $10\frac{3}{4}$ in., and of the second 4 ft. 4 in. by 2 ft. 8 in. Both these are of good technical quality, but the first one [PLATE A] is much older—of the eighteenth century, and perhaps of the beginning of it, finely and tightly woven, very well trimmed, deep and rich in colouring with beautiful silverish lustre. The second one [PLATE B] is also of good trimming and of sound colouring but of simpler design, and is about a hundred years old.

Owing to the difficulty of photographing Turcoman carpets, I have made drawings from their more interesting parts and patterns in different shades of ink, keeping the colour scheme right everywhere except the ground, which I made much lighter in order to show up the design. As to the colour scheme, the two lighter shades are for two brown-red colours, and the two darker ones for two shades of blue. This is a rather complicated system, but the only one capable of showing up all the necessary details to be referred to. Four of my above-mentioned drawings are illustrated here [PLATES D and E, and figs. 1 and 2], figs. 1 and 2 being chosen from the central fields of "osmolduks"; fig. 3, also from my drawing, is made in a plainer way, neglecting the colour scheme in order to illustrate the evolution of the border design only.

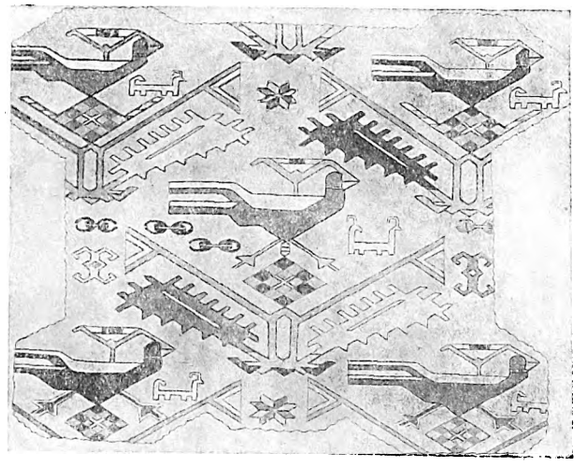

FIG. 1. DETAIL OF THE DESIGN OF THE CARPET SHOWN ON PLATE A.

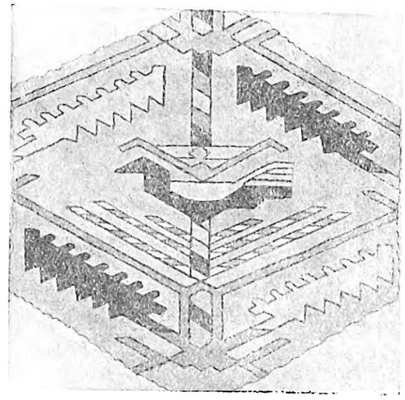

FIG. 2. DETAIL OF THE DESIGN OF THE CARPET SHOWN ON PLATE B.

The most interesting feature of the above-mentioned "osmolduks" is their design. Their borders are nearly alike, but the bent lines of the stem grow straighter in the second piece. The central field exhibits a repeated motive, consisting of a bird placed above two leaves and two sprays spreading from a cen-



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tral form, either stem or trunk. As is clearly seen in fig. 1, this motive is designed independently in the first carpet, approaching but not joining the surrounding ones. On the second carpet [PLATE B, fig. 2] all these motives are closely connected, forming a net of lozenges and repeating their design, while on the first we can distinctly see variations of design in some parts of it. First of all the birds vary considerably [fig. 1]; in the lowest horizontal row they are running with widely spread legs, giving them a very realistic and vivid appearance. In the middle horizontal row their movement is less accentuated because of the different position of their legs, which approach each other; and in the upper row the legs disappear altogether, and instead of them two striped bands directed upwards emerge from under the bird.

The motive above the bird's head is evidently a conventionalization of the bird's comb. Placed as it is in the first carpet about the middle of every separate composition, it is not quite on its vertical central line, although very nearly so.

The little pheasant figures of the second osmolduk are much simplified and nearly alike all over; they have no legs at all. As to the birds' combs—they are of a quite symmetrical form in the second carpet and are not connected with the birds' heads, always being placed exactly on the vertical central lines, which are traced here by vertical striped bands above and under every bird. The single striped bands emerging from under the birds with no legs in the first carpet here appear everywhere and are three in number on each side of the bird.

The leaves under the birds in the first example are of much more complicated form, getting larger to the end and having hollow spaces in their middles, while in the second they have parallel side lines and no hollow in the middle at all.

I believe the analysis of these two carpets shows that the second one, although very interesting in its composition and ornamentation, is much plainer and more mechanical in rendering than is the first. This is also the case with the colour scheme; the ground of the first piece is of a deep burgundy colour, while in the second it is bright red; the two shades of blue in the first case are used alternatively in the design of the birds and leaves, whilst in the second carpet we find just one dark blue shade approaching black. As an additional feature of simplification must be mentioned here the entire disappearance in the second carpet of the small figures of insects and of goats, now two-legged, now four-legged, now with one head, now with two heads, in white or blue on the first carpet.

Old Turcoman carpets of larger size for floor covering with living forms and floral patterns are still more rarely met with. Here I am going to describe a piece of this type which I saw some ten years ago in Petrograd, and which I was permitted to examine, draw and photograph.

The carpet in question [PLATES C, D and E] was 9 ft. 5 in. by 5 ft. 9 in., made entirely of wool, the warp and weft of white wool, the knotting fine and tight, the pile very well trimmed, with a rich lustre.

The carpet is evidently very old, although its age is far from easy to ascertain because of the lack of material for comparison. Among the many thousands of Central Asian carpets that I have seen in my life, I have never met a similar one. It was in comparatively good condition for an old nomad floor carpet. Some local damage by moth had been roughly repaired, but all the amount of repairing did not exceed 5 to 7 per cent. of the whole surface. Anyhow, although some of the motives were partly touched by the damage, none of them had been completely spoilt by it.

The composition of the central field consists, as usual, of regular rows of octagons arranged by fours in the direction of the weft and by tens in the direction of the warp. In the interstices between octagons can be distinctly seen [PLATE E] figures of spider-like insects with ovoid bodies and four legs, and in the border on a white ground are also figures of insects with four legs, probably scorpions. The detail of the carpet chosen for the drawing on PLATE E is to illustrate more conspicuous variations in the design of the motives. The bodies of the spiders are now longer and larger, now shorter and narrower; their legs vary considerably, not only in size but in shape, sometimes curved, but always keeping the character of insects' legs. The dimensions and design of octagons and the relative position of the octagons and spiders also vary.

These variations, I believe, must be considered as a proof that the oriental weaver freely composed the design of the carpet during the process of weaving and did not mechanically copy it, counting the knots.

The examination of the top border is not less interesting and instructive [PLATE D]. Its design is very elaborate and sumptuous, consisting of two alternative plant compositions, with leaves and flowers spreading from a central stem; the patterns are traced in gracefully curved lines not usual in Turcoman carpet art. A peculiar detail can be observed —in the lower part from both sides of the stem



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are ovoid forms connected with it by branches; this motive is none other than the spider's body with one curved spider's leg, and playing the part of a flower. In spite of this strange combination the whole design is very natural and perfectly balanced, thanks to the innate artistic gift and decorative skill of the Turcoman weaver. The colours of the carpet are very beautiful, and are six in number; brick-brown for the ground of the central field and of the top borders and in some details, brick-orange in flowers of the top borders, in outlines and some details of spiders, octagons and other patterns, indigo and greenish blue, both of them found in the floral decoration, spiders' bodies, octagons and some details, used alternatively, white for the background of the border with insects on it, and sometimes in the octagons, and brown-black for some outlines only.

One of the basic designs of Turcoman carpets is the octagon placed on the central field in regular horizontal and vertical rows. The name of this figure in native Central Asia language is " gull," which means " flower " (gull meaning " flower " in Persian also). So there is a strong probability of the origin of this pattern being floral. Some authors take it for granted, calling this pattern " flower," " rose " and " rosette." I used to collect for the purpose of comparison and study the different types of design of these octagons. Yet up till now I cannot say anything definite as to origin and shall just drop a hint that it may not be " a flower," but perhaps a more complicated form like a flower-bed. It may be so or not; anyhow, if we accept the floral origin of this figure, the whole idea of the design of the above-described carpet is quite cleared up.

In fact, we see there plants and flowers with insects crouching among them, so the composition represents the living forms in floral surroundings. Involuntarily, it calls to mind the famous Persian garden carpet with animals and birds among flowers and trees. It is not necessary to allude to the " influences "; on the contrary, it would be right to think that the same idea of carpet decoration was independently cultivated in Central Asia and Persia, deriving its inspiration in each country from the surrounding forms of local nature.

The process referred to above of simplification of the old designs in later pieces can be detected by the careful studying of Turcoman carpets of different age. There is no room to deal with this question at full length, and I confine myself to some suggestions in this direction. The examination of Yomud border patterns on the white ground round the central field is very useful. The more developed stages of the floral ornamentation of this kind (stem with curved leaves) can be seen in the osmolduks here illustrated. Some further characteristic stages of modification of this design are represented in fig. 3, showing the

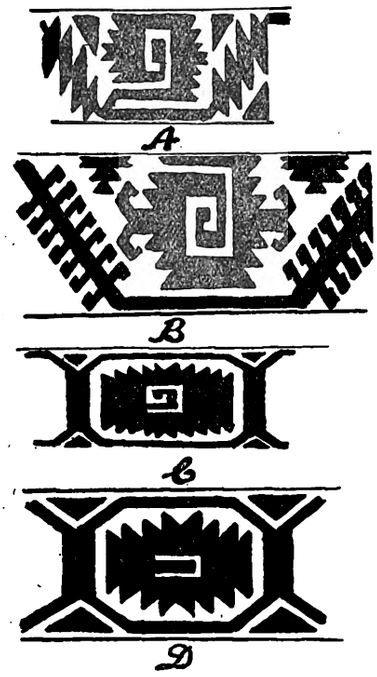


FIG. 3. DRAWING SHOWING MODIFICATION OF A CARPET MOTIVE.

development from an eighteenth-century carpet to later pieces; (a) represents a similar stem and a curved leaf connected with it; in (b) the leaf is separated from the stem, although still keeping open the aperture of its inner spiral; in (c) the outer contour of the leaf is already closed, the inner spiral pattern being of a reduced form, and the stem quite indistinguishable; in fact there are two interlacing stems but in a definitely geometrical form. The further decline of design is seen in (d). There is left just a reminder of the spiral pattern. In the same way can be traced the geometrization and stylization of floral and living patterns in the top borders and interplaces between octagons of the central field.

As a general rule it can be stated that in old Turcoman carpets the ornamentation consists mostly of floral and living forms, sometimes very realistically rendered; while in later pieces these motives become more and more geometrical. But on the other hand, it must be kept in mind that this rule cannot be applied too strictly, and the occasional presence of some living or floral patterns cannot be con-



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sidered as a sign of the great age of a carpet, and sometimes the different consecutive stages of this evolution can be found even on the same carpet.

Only the abundance of such patterns forming an important part of the carpet composition can be accepted as proof of its age, taking also into consideration the material, technique and colouring of a given piece.

The above-mentioned occasional presence of older forms among modern ones can be explained by the fact that the process of geometrization of patterns advanced differently in the different parts of the carpets; on the other hand, its progress depended, perhaps, on the very complex circumstances of the surrounding life of the different tribes and families, and on the personal skill of the weavers. We can see the same under present conditions, when the craftsmanship of some weaver is very much finer than his neighbour's.

As a general rule, the process of decline in Turcoman carpet art was owing to the adopton of simplified methods of weaving. The easiest directions of designing in carpet weaving are two—of the weft and of the warp, next to them comes the diagonal direction; all changes from these straight lines greatly complicate the work of the weaver. The result of the simplification of weaving was the gradual disappearance of curved lines and complicated forms, the general character of the pattern becoming geometrical and rudimentary, which was in close connexion with the coarsening of the material and of the knotting and colouring, which are the principal features of Central Asia carpets of the last decades.

# TWO ALLEGORICAL FIGURES BY FRANCESCO GUARDI

## BY DETLEV BARON VON HADELN

OF recent years it has been established, through the researches of Dr. Giuseppe Fiocco, that Francesco Guardi painted not only views and landscapes, but also figure compositions. His discoveries have, of course, been the subject of criticism on the part of those who, if they have not personally assisted in the discovery of a new fact, are in the habit of maintaining an attitude of scepticism. But their objections seem to me to be due also to the fact that the importance of the new discoveries was somewhat exaggerated, both on the historical and on the æsthetic side, and further, that this very soon resulted in a tendency to be too generous with attributions to Francesco Guardi. This tendency was justifiably criticized already during the great exhibition of seventeenth and eighteenth century Italian pictures in the Pitti Palace. The extensiveness of this new fashion of attributing lesser works to Guardi himself is illustrated by a recent incident. For many years there has been in the possession of a Venetian art dealer a fairly large album containing about a hundred sepia drawings in a baroque manner, depicting scenes from Venetian history and deriving in many cases from the work of older masters, particularly from those in the Doge's Palace. It cannot be denied that the style of these sketches resembles that of Francesco Guardi; indeed, it is very probable that they were the work of Francesco's elder brother, Gian Antonio. But the attribution to Francesco Guardi, under which the sketches, it is said, were acquired by a well-known collector of eighteenth-century art, cannot be accepted.

It is certainly desirable to widen the group of Guardi's figure paintings by really authentic examples, so as to create a broader and firmer base on which to judge their author as a "figurista." For this reason we publish here two paintings formerly in the Huntington Collection, New York, but which have recently been acquired by Mr. John Ringling for the museum which he is founding in Sarasota, on the Gulf of Mexico. The exact allegorical significance of the two young female figures depicted[1] still escapes me. It looks as if the woman with the basket full of ears of corn personifies summer. The flowers which the other woman carries in her lap would then suggest spring. But if this is so, what is the significance of the anchor? On the other hand, if we take the anchor to be the attribute of Hope, the wheat ears in the other picture become inexplicable. The question of the subjects is therefore not satisfactorily settled, though, to be able to distinguish between the two figures conveniently, we shall here call them respectively "*Spring*" and "*Summer.*"

The picture of *Spring* [PLATE B] is signed "F. Guardi, F/Lanno/17 . . " on the smooth end of the fluted column lying in the right foreground. It is most unfortunate that the last two figures of the date have disappeared, as it would have been interesting to fix the place of the two pictures in Guardi's figure-work. For, since the two pictures exactly correspond in style and technique of painting, it serves to identify both as Francesco Guardi's work. But we may well ask if the pictures stand in any need of such certification. Do not certain

[1] Panels, 1.61 by 0.78 m.



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*A—Summer; B—Spring,* here identified as by Francesco Guardi. Panels, 1.61 by 0.78 m. (Mr. John Ringling, Sarasota, Florida)

Two Allegorical Figures by Francesco Guardi

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*A*—A Siena plate with the *Virgin and Child* after Raphael

*B*—A Faenza panel with scenes from the Biblia Pauperum

Recent Accessions to the Maiolica at South Kensington

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details, for instance, the boat with the two fishermen in the background of *Summer* [PLATE A], tell as much if not more than any inscription? The two pictures have all the characteristics of Guardi's art—the airy and peculiar vibrating effect of atmosphere, the subtlety of colour harmonies, even the somewhat bizarre drawing, and the clever, sensitive brushmarks. The *Summer* is rather powerful in colour, the drapery of tense orange having golden yellow lights. To these full tones are added, in the putto's draperies, a corresponding blue of wonderful brilliance and power. The colouring of *Spring* is more tender. A dull yellow overdress is laid over a rose-coloured dress, the over-garment being a dull yellow, the under-garment rose, and the sky correspondingly lighter in tone.

# RECENT ACCESSIONS TO THE MAIOLICA AT SOUTH KENSINGTON

## BY BERNARD RACKHAM

### (1) A FAENZA PANEL

BY the generosity of Mr. Henry Oppenheimer, the Victoria and Albert Museum has lately become possessed of a work in Italian maiolica which in my experience is without a parallel. This is an oblong panel measuring 17.4 by 22.8 cm., painted with three subjects from the Biblia Pauperum, the pictorial summary of the Bible which originated, probably in the thirteenth century, in one of the Benedictine monasteries of Bavaria,[1] and by the end of the fifteenth century was familiar in printed versions throughout Western Christendom. The painting is carried out, on a ground of enamel stained with cobalt blue, in a dark violet shade of the same colour; the high lights are inserted in opaque white, with touches here and there of lemon yellow. The effect is that of a drawing in charcoal and white chalk on tinted paper or of a chiaroscuro woodcut. The yellow, used for colouring the sky and details of the buildings and foreground, is sufficiently transparent to take a greenish tone from the underlying blue. The composition is unquestionably derivative and the drawing is unpretentious, but so fresh and vigorous, and marked by such a mastery of the technique demanded by the medium, that this modest work of craftsmanship is entitled to serious critical estimation.

The three incidents depicted are arranged in the normal manner of a page of the Biblia Pauperum—a scene from the gospel story in the middle with two prophets below, flanked by subjects from the Old Testament. It is to be noted, however, that the three main subjects would normally come each on a different page of the Biblia. To the left we have Jehoshaphat, King of Judah, and Ahab, King of Israel, consulting the prophet Micaiah before the Battle of Ramoth Gilead, which normally accompanies the death of Abner as a type of the Betrayal. In the middle is the Triumphal Entry into Jerusalem, of which the usual Old Testament counterparts are David with the head of Goliath met by the women of Israel, and Elisha honoured by the Sons of the Prophets. The subject on the right—Joseph sold by his Brethren to the Ishmaelites—should rightly be combined with the sale of Joseph to Potiphar as a type of the covenant of Judas with the Chief Priests. The heads of prophets in a double archway beneath the middle picture represent, twice over, Zechariah. The inscriptions, in the vernacular Italian, accompanying the subjects, are not easily decipherable, and have been obliterated in places where the panel has been broken. As nearly as I can transcribe them they read as follows:

(1) . . . *el Re de Samaria e el Re Josaph[at] parech [iati] a la bataglia domdano c[onsig]lio alli profeti circa quatro cēto r el [spirito men]dace fu trovato in la boca de tutti [quelli] propheti: zoe dic[evano] qū che piaceuano agli Re: Et Michea vero propheta del signore disse al Re che nō doueuā [andare] a la bataglia pche allui cōueniua . . . Re . . . pane della tribulatione.*

(2) (To the left of the busts) *De Zachario [O figl] iole de syon [dicete] Ecco el Re tuo e venuto mansueto.* (To the right of the busts) *De zacharia lui come pouerello assendete sopra lo pulo de lasina.*

(3) *Li fratelli di Joseph vēdelo ne lui p trēta danari dargēto . . . alli hesmaeliti qsto Joseph justo el quale fu vēduto dalli suoi fratelli innocētemete Joseph significa Christo: elquale Juda vēdete Christo alli iudei p trenta danari dargento: li qui 30 danari furono p qlli che fu vēduto Joseph: e uno di qlli danari valevno diece danari.*

It is clear that this maiolica painting is copied from three different pages of a printed version of the Biblia Pauperum, and equally certain that the texts accompanying the three pictures, written so small that in places—owing partly to a slight shifting of the enamel during the firing—they are quite illegible, were not composed by the painter but copied by him from printed originals. The texts are, as we have seen, in Italian, and the version that served him must therefore have been Italian. With the kind help of Mr. R. F. Sharp, I have traced the designs to an Italian edition of the Biblia, of which there is a copy in the British Museum Library. The book was printed in Venice; it is undated, but bears in the colophon the name of the printer, "Giouañiandrea Uauassore ditto

[1] See Henrik Cornell, *Biblia Pauperum*, Stockholm, 1925



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Vadagnino." The interest of the edition lies in the fact that the blocks, though in the usual order, are printed each on a separate page, and not, as normally, grouped together three on a page. This explains the haphazard choice of subjects by the maiolica painter, who would otherwise doubtless have followed the usual grouping. Slight modifications are observable in details of the designs.

The technique of the panel as maiolica agrees with the use of the chiaroscuro method in the drawing to indicate a date in the first years of the sixteenth century, before the influence of Raphael had begun to make itself felt in maiolica. In the use of white and colours on a blue ground, no less than in the tone of the latter, there seems to be some kinship with a roundel painted with the device of San Bernardino (the Sacred Monogram surrounded by wavy rays), in the Victoria and Albert Museum.[2] This bears the date 1491, and is generally attributed to the Casa Pirota workshop at Faenza. The new panel may with confidence be classified as Faventine, though we have no information as to its place of origin; it had lately been brought from Italy when it was bought by Mr. Oppenheimer for the Museum, and its sadly damaged condition seems to show that it was prised with violence out of a setting in some material harder than itself. It has perhaps served as a mural tablet, like the well-known roundel of 1475, now in the Musée de Cluny, from the church of St. Michael at Faenza.

(2) A SIENESE PLATE

The Museum owes to an American citizen's benefaction, the fund bequeathed by Francis Reubell Bryan, of Boston, the acquisition of another fine specimen of maiolica. This is a plate, 21.5 cm. in diameter, of the flat form with shallow depression in the middle described in older works on maiolica as *tagliere*. The upper surface is painted with a figure of the Virgin throned on clouds, with the infant Christ on her knees, the design being a reproduction, reversed and modified in certain details, of the "Madonna di Foligno" of Raphael, as engraved by Marcantonio Raimondi (Bartsch 52). The direction of the figures is the same as in Raphael's painting, but the treatment of the frothy clouds is a proof —if proof were needed—that the maiolica-painter made use of the engraving in his work.

Those who would disparage such second-hand work as lacking the interest of originality must recognize the skill with which the engraved design has been translated in the colours of the maiolica palette, the result being a full but very simple harmony dominated by an intense blue. The drawing is entirely rendered in this colour, which is also used, in broad strokes of the brush diverging from the top of the composition, for the background to the figures. The only other pigments employed are a clean lemon yellow and orange, leading up in a *crescendo* of colour to the halo, a solid mass of yellow, which foils the blue and gives resonance to the whole scheme. The orange appears only in the delicate trellis-pattern on the Virgin's robe, whilst soft touches of the yellow are used in the high lights of the draperies about the waist and legs. The firmness with which the features of the Virgin and the naked figure of the boy are drawn is also worthy of remark as a fine achievement of the maiolica-painter's art, an art of which the difficulty does not always receive acknowledgment. The back of the plate is painted on the rim with a decoration of pointed intersecting petals radiating from the slightly projecting foot-rim; within this foot-rim is a large R crossed with a paraph, doubtless the potter's mark, although its significance is unknown.

The date of the plate may be fixed roughly in the second decade of the sixteenth century or soon after, the period of highest technical accomplishment in maiolica-painting, not as yet showing the taint of over-ripeness; Raphael's painting was already in existence in 1512. The place of its origin is open to debate, but Siena may be named as most probable. The motive of intersecting petals on the back is to be seen on several plates which can be attributed with certainty to Deruta, and the drawing of the figures is not altogether unlike that to be found on the most careful productions, on a small scale, of that factory. But it is recognized that the Deruta potteries were, as a rule, following where those gathered round Maestro Benedetto at Siena had given the lead, and there can be little doubt that the plate newly exhibited at South Kensington must be put to the credit of a Sienese master-potter. The mark was attributed by Fortnum,[3] who reproduces it from this very plate, to Caffaggiolo, doubtless through confusion with the "SP" (*Semper ?*) mark of the Fattorini workshop, but I have shown in an earlier volume of THE BURLINGTON MAGAZINE[4] that this and similar initials and monograms crossed by a paraph are to be found on many plates and dishes of a class which I then ascribed to Deruta or to Siena, and which I should now give with less hesitation to the latter place. The plate we are discussing shows, moreover, the conspicuous purity of colouring and the clean white enamel,

[2] Reproduced by Henry Wallis (*Italian ceramic art—Figure design and others forms of ornamentation*, 1905, fig. 48), and by M. L. Solon, *Italian Majolica*, 1907, fig. 7).

[3] *Maiolica*, Oxford, 1896, Mark No. 31.

[4] Vol. 27, 1915, p. 28.



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which are characteristic of a group of wares now by general consent added to the output of the Tuscan city. It remains only to note that this welcome newcomer among the treasures of the nation was formerly in the possession of Lord Chesterfield at Holme Lacy.

# THE AUTHENTICITY OF THE RENDERS COLLECTION

BY ROGER FRY

THE picture collector is not always a sympathetic figure to the lover of art. When some millionaire of the aggressive type swoops down upon the picture market and carries off to some remote Western province pictures which the lover of art has long known and admired, the latter is apt to resent the fact that money and works of art should be in any way commensurate. But when a man's love and understanding of art are strong enough to enable him to engage in the struggle for masterpieces without a big bank balance; when he can pit his industry, good luck and sensibility against the millionaire's cheque book, he becomes the ideal collector. He adds to our knowledge and understanding of art, since by the very nature of the conflict he is bound to make new discoveries.

This is the case with M. Renders's Collection, which has been catalogued* under the auspices of M. Hulin de Loo. M. Renders has given hereby a further proof of his devotion to the early art of his own country, since the proceeds of the sale are to be devoted to the difficult task of securing for Belgian Museums works of the Flemish masters. The collection which M. Renders has thus patiently acquired was largely drawn upon for the great exhibition at Burlington House. These pictures had never been shown in public before. They therefore created something of a sensation among students of Flemish art. It so happened, indeed, that the surprise which followed on the revelation of so many hitherto unknown works took a rather unfortunate turn. Dr. Winkler, in criticizing the Burlington House exhibition in the "Kunstwanderer," expressed the opinion that amongst the exhibits were a number of forgeries from two or three private collections in Belgium. As M. Renders's Collection was the one which attracted most attention by the surprising quality of its revelations, this phrase was interpreted by several critics and art-historians in this country as applying particularly to that. During the course of the exhibition these suspicions were largely canvassed among those interested in the subject, and the more important pieces in the Renders Collection were singled out as the culprits to which Dr. Winkler had alluded.

My suspicions had not been aroused on the occasions of my first two visits to the gallery, and by the time that I was informed of these distressing discoveries the crowds of visitors rendered it hopeless to attempt the kind of examination which is necessary in such cases. Fortunately, on the day after the exhibition closed to the public, facilities were generously afforded to serious amateurs to examine the pictures which had been rendered invisible during the exhibition by reason of the extraordinary success they had obtained. The general result of my examination was astonishment at the powerful effect of suggestion even on the minds of learned and competent students of art history; for I found no evidences in the pictures themselves which could bring them under suspicion of being forged. They were not, of course, all in an equally perfect state —there are very few pictures of this period in which no retouching, no filling of holes has been necessitated—but in all of them the greater part of the surface had that special "crystallization" of the pigment which, so far as I know, has never been perfectly imitated by the forger's art. It is quite true that there were two pictures at Burlington House in which such authentic craquelures occurred in parts and which were none the less to all intents and purposes forgeries. But in those cases the method of procedure, though highly ingenious, became obvious on a close examination. The method in both these pictures, *The Mystic Marriage of St. Catherine* (Cat. 86), given to the Master of the Baroncelli Portraits, and *The Bird Trap* (224), given to Brueghel, the elder—which I can well believe may have come from the same workshop—was, to take some old picture of no value but with genuine craquelures all over, and, taking away or rubbing down most of the paint, to paint on this a more important and more desirable composition in the style of some considerable master. Wherever possible the picture was painted in glazes and thin scumbles which allowed the craquelure to persist. But wherever any sort of loading of pigment became necessary this craquelure was inevitably concealed, and left no doubt as to the recent date of the handling. I have every reason to admit that one of these, viz., that ascribed to Pieter Brueghel, was very cleverly done, since I myself was taken in at first and even published it in THE BURLINGTON MAGAZINE. But when once

* THE PRIMITIVE PICTURES IN THE RENDERS COLLECTION AT BRUGES, with an introduction by G. HULIN DE LOO and notices by EDWARD MICHEL. 134 pp. with 25 pl. (6 in col.). London (Batsford). Bruges (Grunthuuse Press). 350 copies printed and sold for the benefit of the Society "Les Amis du Musée de Gand."



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suspicion led to a closer inspection there was to my mind no doubt about the verdict. I cite these cases because they were, I suspect, fabricated by the same hand that, it was whispered, had been at work to produce the pictures of the Renders Collection; but they are of a totally different quality and aspect from the Renders ones.

Omitting the beautiful little so-called Meister Wilhelm, which is one of the rarities of the collection, and about which the opinions of the Berlin authorities are highly favourable, since this, naturally, did not appear at Burlington House, let us consider the next earliest work in the collection. This is the *Calvary* [PLATE C. No. 4 at Burlington House]. It is, to my mind, astonishing that suspicion should have breathed upon this picture. It is not often that one sees a fourteenth-century picture in so nearly perfect a condition. The inimitable craquelure of the gesso ground persists throughout every part. The gilding of the tooled background is almost everywhere the untouched original gilding of the fourteenth century; the colours of the dresses are everywhere singularly brilliant and pure. Though it is possible to assign a probable history to the picture, it fits into no very well-known category. The arms of the Duc de Berry on the breviary carried by St. John indicate a French or Franco-Flemish artist, but the design is based on the *Crucifixion* on the reverse side of Duccio's great altar-piece at Siena. Most of the figures are taken from that, but the St. John appears to be more in the style of Simone Martini. The closeness with which Sienese methods are followed seems to me to indicate that the artist, whoever he was, had studied under Italian masters and was not merely copying an art which was unfamiliar to him.

Now, the Sienese tradition was carried on at Avignon throughout the fourteenth century, and I should therefore be inclined to think this was by an artist of the Avignonese school, working for the Duc de Berry. The colour also, though definitely non-Italian, seems to me not to belong to any northern or Flemish tradition. M. Renders's catalogue calls attention to the influence of Beauneveu in the draperies. This is not marked enough to associate the artist with the school of André Beauneveu; it may be merely a general influence, but it helps to fix the artist more or less definitely in the French tradition.

To return to the question of authenticity, it will be seen that a forger would have had to be extremely well informed to create a work with no other very similar work in existence from which to borrow his ideas, and to have made a work which yet fits in with what we know of the paintings of the late fourteenth century in France. It would be rash to deny that such ingenuity was impossible in a forger, but what appears to me impossible is the production of such a surface as we see in this picture. It would again be rash to deny that some means may be found to simulate the effect of time on a gesso panel, but up to now, so far as I have seen, nothing at all corresponding to this surface has been so produced. The amateur must always be prepared to be confronted with some new and astonishing discovery of the forger, but he is fairly well armed to meet the inventions of the past. They have become familiar and are easily detected. In this case we have no question of some such new discovery, for this panel was acquired about the year 1865 by Mons. Desiré de la Rue, who left it in 1894 to M. Speybrouck, from whom M. Renders acquired it. I have seen copies of the letters which attest this fact.

Now in 1865 the art of forging primitives was still in its infancy and, still more, there was hardly any suspicion of the existence of any considerable school of painting in France at the end of the fourteenth century; so that the imposition of the Berry arms on a Sienese composition at this date is almost unthinkable. However, I return to the capital fact, which is the condition of the picture as it reveals itself to anyone who has an intimate knowledge of the technique of painting.

The next work the authenticity of which was considerably canvassed at Burlington House is a small panel representing the *Virgin Nursing the Child,* attributed to Rogier van der Weyden [PLATE A. Burlington House Cat., No. 36].

This work was not, indeed, in such perfect condition as the last. There were signs of retouching in the background and the Madonna's drapery, but the flesh painting showed the original craquelure nearly intact throughout, and the hands, which are highly characteristic of van der Weyden, were in a good condition.

There are many replicas of this picture, but in nearly all cases the composition is inserted in a circular frame. The type of the headdress and the design of the heavy folds of linen of which it is composed seem to point to Campin as the probable originator of the design. The version that perhaps comes nearest to Campin himself is that in the Johnson Collection at Philadelphia [PLATE B]. My impression, however, is that this is a later version than the Renders one, which is certainly more vital in the quality of its line. In fact I see no reason to doubt the attribution to Rogier van der Weyden which M. Hulin de Loo and Dr. Friedländer have sponsored. In any case, here, too, forgery seems out of the question.



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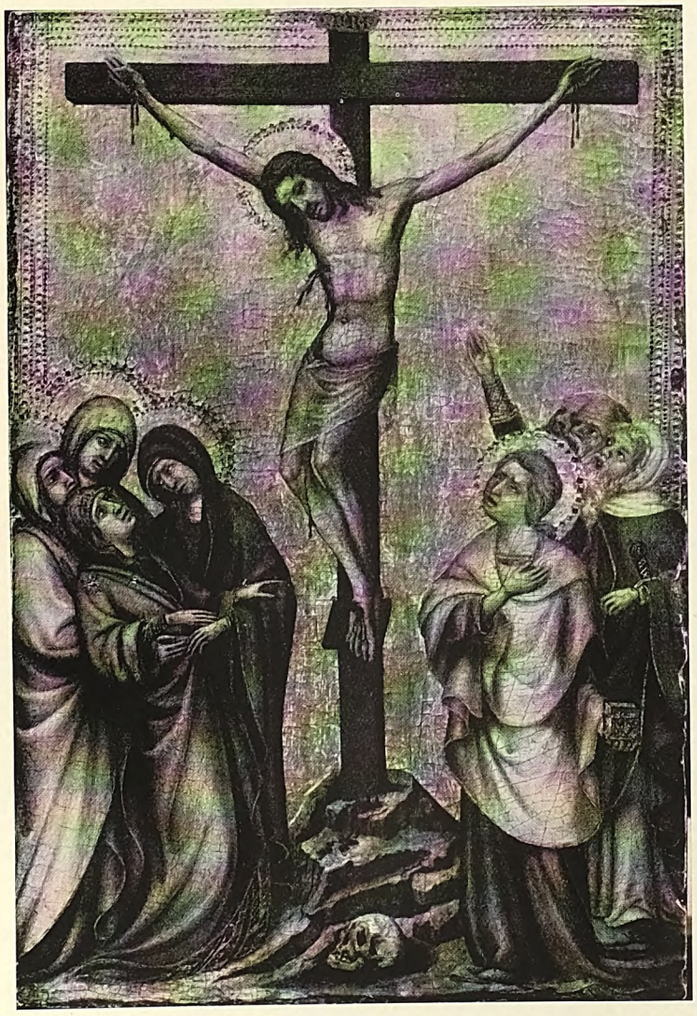
*A—Virgin nursing the Child,* attributed to Rogier van der Weyden. Panel, 25 by 20 cm. (M. E. Renders, Bruges)

*B—Virgin nursing the Child,* probably by Campin. (John G. Johnson Collection, Philadelphia)



*C—Calvary,* here identified as of the Avignonese School. Panel, 32 by 20 cm. (M. E. Renders, Bruges)

*D—Madonna and Child with Angel,* by Memlinc. Panel, 22 by 13 cm. (M. E. Renders, Bruges)



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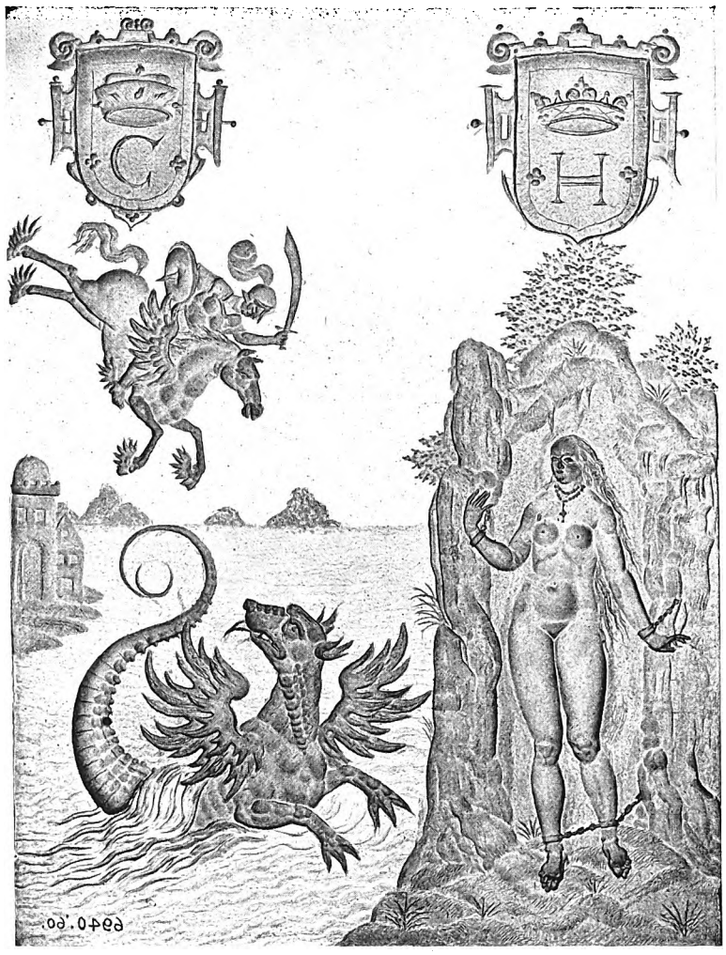
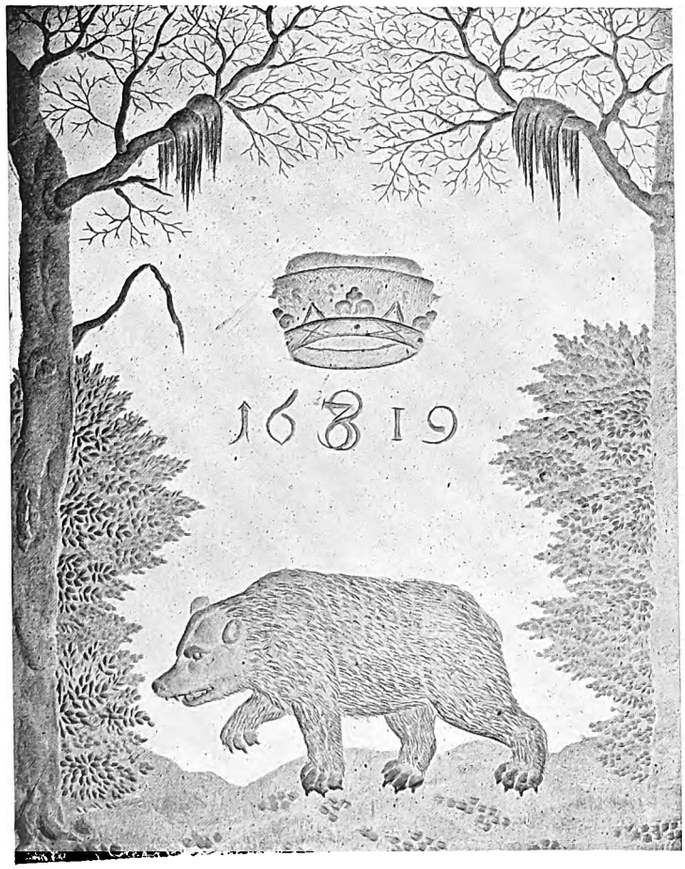
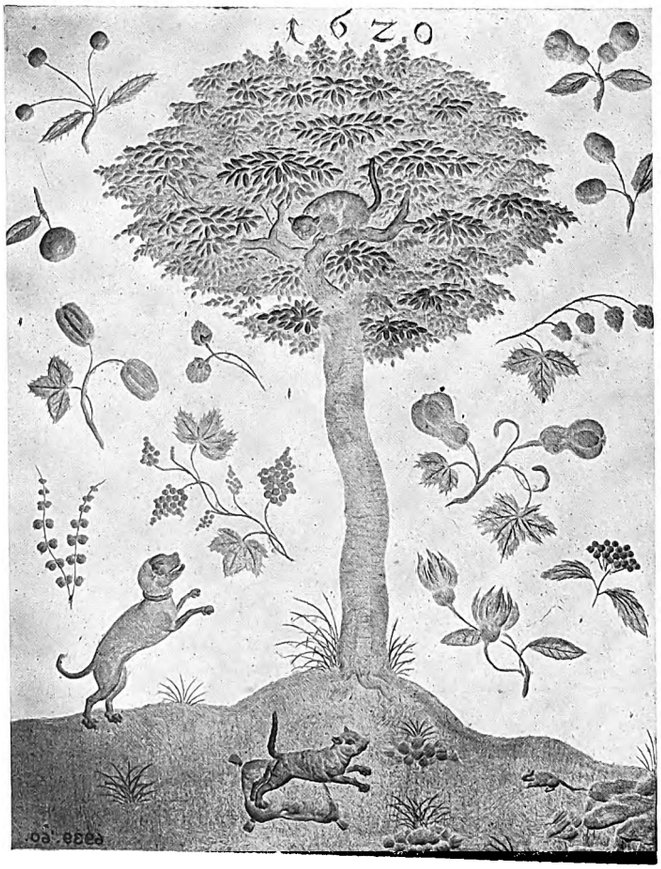



*A—Perseus and Andromeda*




*B* and *C*—Emblematical subjects.

Glass Panes by Kaspar Lehmann at South Kensington

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Whilst admitting the possibility of a pupil's assistance in places, the same authors attribute also to Rogier the beautiful *Virgin and Child* (No. 38, Burlington House Cat.). M. Hulin de Loo, in THE BURLINGTON MAGAZINE of August, 1923, and April, 1924, has established the correspondence of several such Madonnas by van der Weyden with portrait heads by him which originally were framed together as diptychs. Here again, the corresponding portrait panel is known; it is that of Jehan Gros, now in the Ryerson Collection, Chicago.

Another picture which came in for a good deal of suspicion—unfounded as far as I can see—was the little *Madonna and Child with an Angel* [PLATE D. Burlington House Cat. 43], attributed to Memlinc. Here, again, the surface quality seemed to me to be in the main beyond suspicion though there may have been a few retouches here and there. The picture belonged at one time to the Duc d'Arenberg, from whom it passed to his librarian, and from the librarian's daughter to the collection of M. Paul de Decker, from whom M. Renders acquired it by exchange. It is to my mind not only a Memlinc, but one of those early works —it is probably earlier than any other known example—on which he has lavished all the qualities of his tenderest, most intimate feeling. It has, indeed, the special beauties of a young man's work, the generous devotion which leads him to cherish every part of his composition, to spare nothing in the effort to " fill every rift with ore." It is thus more intimate in feeling and more discreetly and subtly harmonized than are the works of his later time.

The collection contains a good many other works which are of interest to special students of the Flemish School. The catalogue is a scholarly work, with ample references, and the reproductions are on the whole excellent. One cannot say that those done in colour give the quality of the originals, but these are fortunately repeated in monochrome and they are useful at least as reminiscences.

It is much to be hoped that the Museum of Ghent will reap the benefit of M. Renders's public spirit in devoting the proceeds derived from this work to the " Societé des Amis du Musée de Gand."

# GLASS PANES BY KASPAR LEHMANN AT SOUTH KENSINGTON

## BY E. W. BRAUN

AMONG the earliest extant examples of glass-cutting are the works of Kaspar Lehmann, who was born in Ülzen, in Lüneburg, learned the " art of jewel and glass-cutting " (as he himself relates) under the patronage of the Elector Maximilian of Bavaria, lived in Prague from 1588, and was appointed Jewel Cutter to the Court in 1601 by the Emperor Rudolf II. Soon afterwards, however, he must have taken to cutting glass, since he is described in a deed of 1608 as a glass-cutter, and in his privilege (March 10, 1609), quoted by Sandrart (Teutsche Academie, Nuremberg, 1675 II, p. 345) his activities as a glasscutter, " of which he has been a champion for several years," are praised. Besides this, there is a single glass engraved by the artist himself with the signature " C. Leman F. 1605," which was also made before the issue of the privilege. The decoration shows the allegorical figures of Nobility, Power, and Liberality, after an engraving by Johann Sadeler done in 1597, with the arms of the two Austrian noble families of Rogendorf and Losenstein, besides flowers, insects and fruit. Illustrations of this glass, in the possession of Prince Schwarzenberg in Schloss Frauenberg, Bohemia, can be found, together with a reproduction of Sadeler's engraving, in the publication of the Prague Kunstgewerbe Museum, " Auswahl von kunstgewerblichen Gegenständen aus der retrospektiven-Ausstellung der allgemeinen Landes- und Jubiläums-Ausstellung in Prag " (Pl. 73-75).

On the strength of the evidence of this engraved glass, Robert Schmidt (in " Das Glas," Handbook of the Berlin Museums, 2nd edn., 1922, pp. 233 *et seq.*) has attributed a number of other engraved glasses to the master; for instance, a drinking glass in the G. E. Pazaurek Collection at Stuttgart, and certain glass panes, of which one is in the Prague Kunstgewerbe Museum, and three are in the Victoria and Albert Museum [PLATES A, B, C]. On the Prague pane is cut a head and shoulders portrait of the Elector Christian II of Saxony, surrounded by bunches of fruit and trophies.

Two of the London panes with emblematical subjects are dated 1619 and 1620 respectively, while the third and most interesting (see Robert Schmidt, p. 234) shows a splendidly cut picture of upright rectangular shape, of Perseus freeing Andromeda. Above the knightly figure of Perseus descending from the clouds on the monster in the sea is a cartouche-shaped escutcheon bearing the initial " C " under an Elector's hat, while the corresponding escutcheon over Andromeda shows the letter " H " under a so-called ancient royal crown. The signifi-



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cance of the initials has, according to Robert Schmidt, "not yet been discovered." Still, with the help of genealogy, heraldry, and numismatics, it is fortunately possible to discover the meaning. At the beginning of the seventeenth century there was only one German Elector whose name began with "C" and who married a princess whose name began with " H." This was Christian II of Saxony who, on September 12, 1602, celebrated his marriage with Princess Hedwig, daughter of King Frederick II of Denmark " with great pomp and ceremony."[1] He is the prince whose bust is shown on the glass pane, also engraved by Lehmann, in the Kunstgewerbe Museum at Prague. After his accession he received his fief by proxy from the Emperor on July 14, 1602, in Prague[2], and in the months of June and July, 1607, himself stayed at Prague at the Imperial Palace.[3] He did so once again in 1610, and to this date, certainly before 1611, in which year Christian II died, belong the two glass panes in London and Prague. Kaspar Lehmann must be accepted as the artist, especially as he was the only imperial glasscutter of the period, and we must regard the panes either as presents from the Emperor to his guest or as commissions given directly by the Elector to the artist.

There exists a stamped Saxon marriage medal[4] of the year 1606, with bust portraits of Christian II and Hedwig of Denmark on one side, and on the other two clasped hands holding a heart in a lozenge; above, under the Elector's hat, are the initials " C " and " H," below which again are the Danish arms. On the reverse is the inscription, " Nil Charitate Dulcius Fideque Nil Celeberius." The choice of the whole allegory and of the inscription, which must have been the will of the princely patron, implies a warm attachment between the contracting parties, and the idea is borne out by the illustration on the London glass pane showing in the allegorical symbolical manner of the time the rescue of Andromeda by Perseus, combined with the initials of the princely pair. Here, too, it appears that either Christian II himself chose the subject or the Emperor wished for this theme in order to pay delicate homage to the true love of Christian and Hedwig.

From what original is the glass engraving in London made? Sadeler's engraving served as the model for Lehmann's goblet at Frauenberg. The Perseus representation may rather be accepted as being taken from a drawing by a member of the artistic circle at the court of Rudolf II. According to Sandrart, Lehmann and his fellow artist, Zacharias Belzer, were close friends of the painter Hans von Aachen and the goldsmith Paul von Vianen, and they had a workroom in common, generally on the Hradschin in the citadel, the residence of Rudolf II. To Sandrart we also owe the information that Paul von Vianen " sketched out several working designs " for Lehmann's pupil, the Nuremberg glass engraver, Georg Schwanhardt the Elder. Finally, R. A. Peltzer, the author of an excellent study of Hans von Aachen, his school and his time,[5] makes the interesting and probably correct suggestion that Vianen, in his great admiration for Hans von Aachen, used drawings by his friend for his silverwork. This seems to me also to have been the case with Lehmann's London pane. For a comparison of the same with the allegorical and mythological compositions of Hans von Aachen shows a number of similarities. In the first place the figure of the nude, graceful Andromeda, with the long, slender, well-formed limbs, and the delicate, somewhat affected hands, for which analogies can be found in the etching after von Aachen's allegorical composition of the Turkish wars (Peltzer, illustrated on p. 125), and in von Aachen's three oil paintings in Schloss Ambras of the *Release of the Winds by Æolus*, the *Triumph of Love*, and the *Fall of Phaethon* (all three reproduced in Peltzer, pp. 134, 135, 137).

Finally, there are important historical grounds for believing Hans von Aachen to be the designer of the composition engraved by Lehmann for Christian II. Hans von Aachen was for many years in close relations with Christian II.[6] He was himself occasionally in Dresden, and we know that the Elector possessed a number of his pictures. It is, besides, on record that in the years 1607 and 1610 the artist personally delivered some of his works to the Elector, and it may have been on some such visit to the studio shared by the three artist friends, Lehmann, Hans von Aachen and Paul von Vianen that the Elector may have seen the much-admired glass engravings by Lehmann. That he may have been seized with a desire also to possess such masterpieces, particularly when they were graced with his portrait and the initials of himself and his consort, is easily to be understood.

[1] Wilh. Ernst Tentzl. " Saxonia Numismatica," etc. Frankfort A. M. 1705. p. 335.
[2] Tentzl. *Op. cit.* p. 333.
[3] Tenzl. *Op. cit.* p. 339.
[4] Tentzl. *Op. cit.* Pl. 3. p. 337. Auction Catalogue of the Abstein Collection, Frankfort a.M., 1908, No. 325. Pl. 15.
[5] " Jahrbuch der kunsthistorischen Sammlungen des A.H. Kaiserhauses," Vienna, XXX, 1911, p. 126.
[6] Peltzer. *Op. cit.*, p. 107, *et seqq.*



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*A* and *B—The Virgin and St. John,* here identified as by a follower of Pietro Cavallini. Panels, 110 by 34 cm. (Private Collection, Munich)

*C—The Road to Calvary,* by Pietro Cavallini. Detail of Fresco. (Chiesa di Donna Regina, Naples)

*D—An Apostle,* by Pietro Cavallini. (Museo Civico, Naples)

Two Pictures by a Follower of Pietro Cavallini

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# TWO PICTURES BY A FOLLOWER OF PIETRO CAVALLINI

BY OSVALD SIRÉN

EARLY pictures of the Roman school are even less frequently met with than works by Tuscan masters of the thirteenth and fourteenth century, and it may thus be of special interest to reproduce here two panels which can be assigned without hesitation to the Roman school at the beginning of the fourteenth century.

The pictures, which belong to a private collection in Munich, represent the standing *St. Mary* and *St. John* [PLATES A, B]. The figures have been cut out of a larger panel, possibly a crucifix; the middle figure was evidently a Christ on the cross but, to judge from the fragments that still remain of this, Christ was not represented as dying on the cross, but triumphant, vested in ceremonial robes, and it does not seem as if the panel had the usual shape of a crucifix. The arms of Christ are still visible above the heads of the two side-figures; they are clothed in green sleeves and not widely outstretched. The Crucified must have been in a somewhat similar position as in the famous "Volto Santo" in Lucca Cathedral, where He stands dressed in a bishop's robes. At the sides of the cross are remnants of a wall or support decorated with an "oriental" pattern in black and white on a brick-red ground. The rest of the background is dark, almost black, against which the figures stand out in very soft, subdued harmonies of green and lilac. The Virgin is almost completely covered up in a mantle of deep violet or lilac; St. John's mantle is of a somewhat lighter shade (with more grey), and his tunic is light green. This remarkably quiet colouring serves to accentuate the tone of restrained grief which pervades these figures; there is no dramatic outburst of sorrow or bereavement, as in so many Tuscan figures of a corresponding kind, but rather an effort to suppress the emotions. The figures are almost stiff in their upright postures; they make no gestures, no movements, except folding their hands and bending their heads sideways, and their mantles fall in long plastically arranged folds as on antique statues.

This note of quietness and sculptural dignity may be taken as a general indication of their Roman origin. Following this we may easily notice more definite stylistic criteria which connect these figures with Roman painting at the beginning of the fourteenth century. The most typical representatives of this art known to us are Pietro Cavallini's Apostles in St. Cecilia in Trastevere, figures which indeed reveal their indebtedness to the classic art of Rome by their types as well as by the draping of their mantles, in spite of the fact that they form part of a thoroughly mediæval conception and fill their hieratic roles in the *Last Judgment*. No other authentic works by Pietro Cavallini have as yet become known, although a number of paintings, frescoes as well as panel pictures, have been attributed to him.

Among the former may be recalled some of the wall paintings in Sta. Maria Donna Regina in Naples which, according to Venturi, were executed between 1308 and 1316. Venturi points out quite rightly that at least three different hands may be distinguished in the execution of these frescoes, but the best among them he describes as Cavallini's "pictorial testament," and praises as the most authentic works by the master the single figures of apostles and prophets and some of the scenes from the passion of Christ, such as the Way to Golgotha, where he recognizes the same types as in Cavallini's Roman frescoes.*

The attribution is interesting and quite suggestive, even if it cannot be accepted in the definite sense in which Venturi presents it; the stylistic relation between those frescoes in Sta. Maria Donna Regina and Cavallini's apostles in Rome is undeniable, though hardly close enough to allow us to accept them all as works by the same master. The Roman works are superior in design and plastic quality; they reveal definition of form which, to some extent, is lacking in the Naples frescoes which, on the whole, are characterized by a softer pictorial execution and a more fluent drawing. We may consequently consider these as being by an immediate follower of Pietro Cavallini.

The hand of this same artist who executed the Apostles [PLATE D] and prophets and the *Way to Golgotha* [PLATE C] in Sta. Maria Donna Regina may also be recognized in the two panels of *St. Mary* and *St. John*. One should compare, for instance, the Mother of Christ, who is seen between the two other Marys in the background of the Golgotha frescoes in Naples, with the Virgin on the panel; the two figures are drawn according to the same pattern, their types, characterized by a very low forehead and a long straight nose, are almost identical, and the position of their hands is closely corresponding. Among the single figures of prophets one may observe one or two with the same features as St. John, the same construction of the head, the same long ears. There is, furthermore, a similarity of execution which should not be overlooked; the outlines

* *C.f.* A Venturi, *Storia dell' Arte Italiana*. Vol. v, pp. 156-162.



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are heavy, the modelling is softer and less sculptural than in Cavallini's own paintings. But in the treatment of the mantlefolds the painter follows the best Roman tradition and approaches quite closely his great master. The panels are on the whole of a somewhat finer quality than most of the figures in the frescoes, and even if they cannot be attributed to Pietro Cavallini himself, they retain an unusual importance as the only specimens of their kind, no other panels being known to us which stand as close to Pietro Cavallini or his immediate following.

## A PORTRAIT BY TENIERS

BY C. H. COLLINS BAKER

THE recent Flemish Exhibition so stimulated interest in Flemish painting that although the portrait here reproduced was published in 1907, in the *Memoirs of Ann, Lady Fanshawe,* under Teniers' name, republication may not be redundant. The history of the picture is as follows. Lost sight of for many years, it was presented, about 1773, by a Miss Charlotte Coleman, a great granddaughter of Lady Fanshawe, to a Mr. Walrond, from whom it descended to Colonel Walrond, who owned it in 1907. It was subsequently purchased by the present owner, Admiral Sir Arthur Fanshawe, by whose kindness we are allowed to reproduce it. The attribution to Teniers is thus accounted for by Herbert Fanshawe, who edited the 1907 edition of the *Memoirs*: " On the back of the picture-frame was an old inscription: '*My ever loved and deare Mother, Lady Fanshawe, thirty-five years old, and poor little Mary, by Teniers,* 1660.' Then, in Lady Fanshawe's will of October 30, 1679, '*My owne and my husband's picture both set in gold, and my husband's picture drawn by Lilly, and my owne picture drawn by Teniers*' (printed as " Toniars " in the *Memoirs*), were left to her son, Sir Richard Fanshawe, the second baronet."

We may infer that the old inscription was written by this son, who died in 1694. Tradition says that the tower in the left background of the picture is the tower of Breda, where Lady Fanshawe and her husband, Sir Richard, stayed in 1660, there hearing the " happy news of the King's return into England." In face of the evidence afforded by Lady Fanshawe's will, and the inscription written by her child, we should be prepared to accept the Teniers' attribution. It is not, of course, easy to find satisfactory points of comparison between a life-size picture, measuring $53\frac{3}{4}$ ins. x 40 ins., and the ordinary examples of Teniers' genre. On the other hand, if we compare this portrait with life-size signed portraits by Teniers—for example, the *Lady in a Black Hood* in the Sanders Collection (said to be dated 1637, but more probably 1657) and the pair of a husband and wife which were in the Peltzer Collection and the Brussels Exhibition of 1910—we shall find certain similarities of arrangement and possibly of temper which add probability to the family tradition. But in the Peltzer pair Van der Helst seems to have been in the front of Teniers' mind, while in *Anne, Lady Fanshawe,* Van Dyck was more prominent. The painting of the Fanshawe portrait is smooth and liquid, and the cool grey half-tones, especially in the head of Lady Fanshawe, are striking. Her hand is more loosely painted, in the same silvery key, with the high lights squarely laid on with long crisp strokes of impasto. Her bodice and overskirt are black, her skirt silver-white: the baby's sleeves are light cobalt blue in colour and her pinafore is a bluish white, at present yellowed by varnish. The curtain above the mother's head is deep tawny, and the chair in which she sits is scarlet. The sky in the background has passages of clear cerulean blue behind light clouds.

If, then, as seems indicated, this picture of 1660 is by a Teniers, there can be little doubt that it is the work of David Teniers II. If we may judge by the portrait of *Gerbier's Family* (No. 145 in the Flemish Exhibition) which, *pace* Mr. Roger Fry, is generally accepted as an example of David Teniers III, formerly christened by A. J. Wauters the "Maître de Ribeaucourt" (1638-1688),[1] we cannot associate the *Fanshawe Portrait* with that tame imitator of Rubens. Apropos of the *Gerbier Family,* which with related pictures was published by Paul Lambotte in 1910 in *Onze Kunst* ("Enkele Werken van David Teniers III"),[2] perhaps the " strangeness " of its colour (and we might add of its drawing as well), which Mr. Fry finds " one of the most unexpected of Rubens's creations " (BURLINGTON MAGAZINE, March, 1927), is due to the taste of David Teniers III, rather than to a surprising lapse on Rubens's part.

[1] See the 1900 edition of the Brussels Museum Catalogue, p. 209.

[2] The pictures which M. Lambotte there assigned to David Teniers III, are these: (1) *Family Group*; Husband, wife and three children; circa 1675-80. Lier Museum. (2) The *Gerbier Family* referred to above. (3) *A Family Group*; Husband and wife with nine children and a dog, at Windsor. (4) *A Family Group*; Husband and Wife with five children at Brussels. 2, 3 and 4 are variants of one motif. (5) *A Family Group*; Husband and wife with six children at Munich. (6) *Frederick van Marselaer* at Brussels. In addition to these the *Portrait of a Man,* No. 844a at Berlin, catalogued as by Pieter Meert, and a portrait of *Anna Maria Bonnarens,* the wife of David Teniers III (Parmentier Sale, Antwerp, 1914) have been attributed to this painter.



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*Anne Lady Fanshawe and her daughter Mary*, by Teniers. Canvas, 1.37 by 1 m. (Admiral Sir Arthur Fanshawe)



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# SHORTER NOTICES

THE FLEMISH EXHIBITION.—We have received various comments on our remarks about the recent exhibition of Flemish Art at Burlington House, published in this column last month. Our correspondence reminds us once more of the sharp division of attitude towards art. Scholarly persons and those seriously interested in art eagerly congratulate us on what we said. Others are offended. It would be unprofitable further to dissect the phenomenon of the Flemish Exhibition, and we shall content ourselves with one more remark: The organization of the exhibition was what is called a success, by which is meant (we repeat ourselves) simply and solely that the attendances were sensationally numerous. It is but natural that the Anglo-Belgian Union should congratulate itself on that. Art is not its concern. But from the point of view of the art historian, the student and the æsthete, the organization of the Exhibition was nothing short of disastrous. We could not see the pictures, the catalogue was imperfect (after some investigation we are inclined to exonerate Mr. Brockwell from the blame for that), and the "Press," so heartily congratulated by the Anglo-Belgian Union, consisted of what were virtually advertisements. There was hardly any of the old-time solid art criticism without which there could never have been any such exhibition at all. It would be an understatement of the case to say that the criticism of the futilities that form the bulk of any Royal Academy exhibition inspires our art critics to write better than did the Flemish Exhibition. We are not inclined to withdraw or modify a single word of what we wrote last month.

SOCIETE DES AMIS DU MUSEE DE LA TOUR.—On May 23 there will be opened at the Galerie Charpentier, 76 Faubourg Saint-Honoré, an exhibition of masterpieces of seventeenth and eighteenth-century pastel paintings, in aid of the scheme for the reinstallation of the Musée de La Tour at Saint-Quentin, and of the School of Art, founded by La Tour. Thanks to the generosity of collectors, the occasion will afford students an opportunity of studying many little-known but remarkable examples.

CORRECTION.—See our April Issue. "The Tapestries in the Palace of Liège." P. 177, col. 1, line 36; col. 2, lines 8, 10, 16, 30 and 44, for Ibrahaim read Urbain.

P. 177, col. 2, l. 30. For Harrachet read Harrach.

# THE LITERATURE OF ART

**IN PRAISE OF GILBERT STUART. BY R. R. TATLOCK.**

GILBERT STUART. An Illustrated descriptive List of his Works. Compiled by LAWRENCE PARK, with Life by JOHN HILL Morgan and Appreciated by Royall Cortissoz. 4 vols 1,500 pp. + 968 pl. New York. (Rudge.) $100.

It was inevitable that Gilbert Stuart's life-work should be commemorated in our day in the form of a great catalogue. At least three reasons made it so: Stuart has been, in comparison with his English contemporaries, neglected; his pictures, more frequently than those of any of his colleagues, have been, by mistake and intention, wrongly ascribed; and the time is in any case ripe, perhaps over-ripe, for his pictures to be "boosted" among those American collectors who must soon grow weary of the heart's abandonment to shop-soiled English portraits. The humorous side of the situation must presently assert itself, and if a more moderate appraisement of minor painters like George Romney results from that, which would seem to be inevitable, then Stuart may come into his own. At present our American friends appear to lack the courage to pay for Stuarts at the rate they have established for Romneys. This is a hopeful sign, especially for those having Stuarts to sell. When things even up a little, as they must, there is no reason why even a work like "Pinkie" should not have to give place to a Stuart portrait as the chief ornament of its owner's picture-parlour, and this notwithstanding the fact that Gilbert Stuart was, as an artist, almost as un-American as was Henry James himself.

The imposing and beautiful book before us consists of four volumes, all filled with plates except the first which contains the full and authentic story of the life of this obscure Scots snuff-maker's conspicuous offspring, which began in 1755, included early days in Foster Lane as an organist with an itch for sketching, five years with Benjamin West, latter-day life in New York, Philadelphia and Boston, and came to an end in the year 1828. Stuart's importance in the history of America is thoroughly brought home to us by Mr. Morgan who has obviously spared no pains in collecting and arranging his material. We see, through his notes, how the artist went to America not, as has so often been said, because he adored Washington and felt compelled to paint the hero's portrait, but as a man driven across the water by debt and disappointment. He was in such a fix that candour, at least in private, was inevitable. Hear the poor man:

> There [in America] I expect to make a fortune by Washington alone. . . . If I should be fortunate, I will repay my English and Irish creditors. . . . As a resource to rescue myself from pecuniary embarrassment, and to provide for a numerous family at the close of an anxious life, I have counted upon the emoluments that might arise from a portrait of George Washington, engraved by an artist of talent.

If he did not himself make American history, inveterate physiognomist as he was, he well recorded those who did. Regarded as we regard the "undertaker" in a modern newspaper office, Gilbert Stuart was a shining light. The book before us is



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a sharp reminder that the subtle thief of youth has stolen on his wing not only many generations of men but the spirit of an age, since that rough passage from Colonial to Republican self-consciousness which gave Stuart his chance of immortality. The time has come when, the inter-racial effects of a peevish yet somehow heroic struggle obliterated, English speaking people are inclined to see the period as a whole, with its politics, its battles and its art, through the rosy mists of romanticism. Distance, despite the quickened pulse and the sceptical mood of the twentieth century, once more lends enchantment to the view.

Gilbert Stuart, but for some whispering at Christie's and the echoes of the voice of patriotism still audible from over the ocean, has seemed to most of us as dead as Queen Anne. But there is no reason why he should not quickly be resurrected. We are growing hard up for eighteenth-century portraits and if any can save us it will be Stuart. The new book offers his cause the best chance that honest literature and decent criticism can afford.

**PRUNING DOWN BATTERSEA. BY HERBERT READ.**

BATTERSEA ENAMELS. Selected and described with an introduction by EGAN MEW. 27 pp. + 6 colour + 72 half-tone pl. (The Medici Society). 17s. 6d.

Until the third volume of the Catalogue of the Schreiber Collection was published in 1924, the history of English painted enamels had received no serious attention, and the whole subject was but a confused entanglement of legend and gossip. As far back as Horace Walpole's time the name "Battersea" had been used as a label, and applied indiscriminately except in so far as it served to distinguish those enamels which by their size or quality could command good prices. Everything inferior was assigned to the Staffordshire workshops, which were vaguely known to have existed about the end of the eighteenth century and beginning of the nineteenth.

This thoroughly unscientific state of affairs was put to an end by the researches which Mr. Bernard Rackham carried out for the preparation of the above-mentioned catalogue and by the similar work devoted by Mr. Gerald Mander to the early history of the Staffordshire factories. Mr. Rackham worked mainly on the classification of styles and technique, and arrived at various groups which could be given some sort of relation one with another and some sort of chronological sequence. Mr. Mander extended the history of the Staffordshire factories backwards until it became apparent that they were early rivals of the Battersea factory. But there is no evidence to prove the existence of a factory at Battersea later than the year 1756, at which date Janssen, the owner, became bankrupt and had to sell his stock-in-trade, goodwill, etc. By using various indications of date on the objects themselves (a few are dated or are definitely dateable), in combination with the historical sequence of styles, it became possible to sort out, with tolerable certainty, the products of the two centres of manufacture. A few doubtful pieces remain, but the general result was a revolutionary reclassification which had the effect of taking from Battersea the majority of the pieces hitherto regarded as characteristic of the factory.

Mr. Egan Mew now consolidates this new position with an attractive volume in the series of "Medici Books for Collectors." The six colour plates and seventy-two monochrome plates give a complete survey of the work that can certainly be attributed to the Battersea factory, and Mr. Mew reviews the known facts and disputed questions in an interesting and pleasantly written introduction. It might perhaps be suggested that more definite acknowledgment, both generally and in detail, should have been made to Mr. Rackham's pioneer work on the subject, though of course it is possible to overload a book of this kind with pedantic allusions. On most questions Mr. Mew adopts the strictly scientific attitude of Mr. Rackham, but in one or two cases he seems to err towards a concession to legend and tradition. There is no good evidence, for example, to enable us to attribute to Ravenet the introduction of the actual process of transferring an engraving, taken off on paper, to a prepared enamel surface. He was certainly employed as an engraver when the process was first begun at Battersea, but the introduction of the process itself may have been Janssen's own idea. Again, the hoary legend of the employment of Hancock at Battersea* is resuscitated by Mr. Mew—on the plea that it is "very probably perfectly true." For proof he shows us the covers of two boxes, with engravings on the one side in the style of Ravenet and on the other side in the style of Hancock. The presumption is, therefore, that these two engravers worked side by side at Battersea. But this presumption does not give sufficient weight to the equally probable presumption that at the sale of Janssen's effects in 1756 some of the stock-in-trade of the Battersea works, including plates engraved by Ravenet, passed to the Staffordshire works. This hypothesis would account for some of the undeniable anomalies which certainly crop up in any purely logical classification of English enamels. Again, it is a pity to have included in a work on Battersea enamels (especially since we are promised a volume in the same series on Staffordshire enamels), about ten plates illustrating Staffordshire enamels (Figs. 57-61, 65-67, 71-2); some of these Mr. Mew publishes to question their attribution to Battersea; about others (for example, Figs. 57, 58, 65 and 66) he is deplorably vague.

The book is well printed and produced, and, considering the number of plates, extraordinarily good value for the money.

**Bow Porcelain.** BY FRANK HURLBUTT, xviii + 165 pp. + 64 pl. (8 in colour). (G. Bell and Sons). £3 3s.

This book may stand as the expression of a praiseworthy liking for Bow china, but as a contribution to our meagre knowledge of the factory, it is of very doubtful value. Not only is the book largely composed of sheer guesses, but these are by no means always expressed as such. "The true explanation of course is . . ." is Mr. Hurlbutt's way of introducing his very surprising opinion that in 1757 Nicholas Sprimont, of Chelsea, arranged with the proprietors of the rival factory at Bow, a

* Adequately dealt with by Mr. Bernard Rackham in THE BURLINGTON MAGAZINE, Vol. XXVI, p. 155, Jan., 1915.



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joint sale of their productions. Again, in his chronological summary we read: "1745. Work commenced at Heylyn's Glass-house, Bow, Middx. (Jewitt, vol. i, pp. 112, 113)," but these pages of Jewitt contain no mention whatever of "Heylyn's Glass-house," and this establishment, we discover from the text, is an invention of the author's, based on a name mentioned in the first Bow patent, and the fact that porcelain manufactures have sometimes been started in glass-houses. Mr. Hurlbutt attempts to distinguish two Bow factory sites ("to put the matter right, once for all"), but we cannot feel much confidence in an equipment for this task which enables him to speak of "Bow with its well-known bells."

One of the author's conjectures, however, may approach the truth. The widespread belief that the Bow factory was purchased by Duesbury about 1776 seems to be supported by no more literary evidence than the rather vague recollections of a Derby hand, recorded about 1809 and printed in early editions of Chaffers. Mr. Hurlbutt suggests that after Crowther's bankruptcy, the Bow factory was for a time aided by loans from Duesbury, who is known to have similarly assisted the enameller, Giles, and in both cases eventually obtained possession. It may be added that these two establishments were, perhaps, in some way connected, and this would explain the surprising fact that Craft, a Bow hand, took a bowl (now in the British Museum) to Giles for its enamel firing.

The book is well illustrated, and the facsimiles of marks and full details of many specimens, not hitherto published, give this book what value it has. But many pieces included are certainly not of Bow manufacture. Both specimens on Plate 22 are of Chinese porcelain, though one of them was enamelled in England, perhaps at Bow. Others would now be considered to be of Derby manufacture, and the "fluter and companion" on Plate 44, do not in the least resemble the drawings so described in Bowcocke's papers in the British Museum, to which Mr. Hurlbutt compares them. The plate marked *Donovan Dublin,* which the author declares was made at Bow for that individual before he began to decorate porcelain himself, was painted at least thirty years after the closing of the Bow factory. Moreover, this naturalistic rendering of a species of lily cannot be described as an "Indian plant"; the "India plants" of the Chelsea catalogues, like the *Indianische Blumen* of Meissen, were copied from the formal flowers of Chinese and Japanese porcelain.

It should be added that the test for one class of Bow porcelain given on page 97 ("they chip when subjected to a blow, but usually do not crack") is unlikely to commend itself to the majority of collectors. W. B. H.

**John S. Sargent: His Life and Work.** By William Howe Downes. 405 pp. + 42 pl. (Thornton Butterworth.) 30s.

This volume is well proportioned and quietly dressed, and has fine features in the way of type and paper. Its character is, however, less significant than its address. It is made up of an "Outline Sketch of Sargent's Life"; a catalogue raisonné; an appendix whose principal contents are three supplementary lists, of pictures in the Sargent Sale 1925, of those exhibited in the same year at Boston and of those exhibited in the Royal Academy in 1926; and a bibliography.

The catalogue occupies the greater part. It is unnumbered and the arrangement is in accordance with a chronology which is in part fictitious. There is an index of titles, but these will quickly change, and there is none of collections. It is thus not easy to find a given work, and the descriptions beneath the titles hold more of romance than of clues to identity. Wherever possible, extracts follow from articles and books, often by such writers as Henry James, George Moore or Alice Meynell or by such critics as Claude Phillips and D. S. MacColl. These are at least instructive in the history of taste and they form a battery behind the author's praises even more imposing than the list of honours, medals, degrees and orders, which constitutes the last chapter of the biography, or the description of the memorial service at the Abbey, which occupies five pages.

And yet the biography taxes too heavily the author's powers. We know at the end of it that Sargent was the wonder of the world—or to be more exact that "it appears not unlikely that he will eventually take rank in an intermediate position, below the first-rate men, such as Velasquez, Hals, Holbein, Titian, and Rembrandt, and certainly rather higher up than the majority of the British painters of the eighteenth century"—but we are not told why. We do not expect of every biographer of an artist that he should begin by defining the meaning of the little word, art, but if he appears to be wholly unconscious of the need for any such definition, can we gain from him any clue to the place of his particular hero's idea in the world of ideas that others have created? Mr. Downes appears to have launched his ship gleefully without a moment of inquiry into the soundness of her timbers or of meditation over the vast element in which she must sail. The cheers, the bunting, and the champagne bottle are enough for him, but can he blame us if we are not equally excited?

Even the medium of his praises is ungainly and ungrammatical: "When one contemplates such pictures as . . . some regret must be felt that *so much* of his time and energy *were* given to portrait-painting." It contains clichés from the sale catalogues: "There were (in Sargent's house in Tite Street), a few choice antiques, such as bronzes, candelabra, vases and furniture." Mr. Downes is in short as uncritical of his subject as was the latter of life. P. H.

**The Goldsmiths of Italy:** Some account of their Guilds, Statutes, and Work. Compiled from the published papers, notes and other material collected by the late Sidney J. A. Churchill. By Cyril G. E. Bunt. 182 pp. with 21 plates. (Hopkinson.) 84s.

A more difficult task than that which was placed in Mr. Bunt's hands, when he was commissioned to edit the remains of Mr. Churchill's work on Italian goldsmithery, could not well be imagined. Even those portions of the researches which had found their way into print could hardly be republished as they stood, without rearrangement and



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interpolation of additions from the still unprinted manuscripts. It is, perhaps, hardly fair to criticize the result without having seen the raw material out of which it had been constructed. But we must confess to some bewilderment at the apparently arbitrary way in which the printed articles, such as that on the Goldsmiths of Rome, have been pulled about; and the reasons for the omission of interesting details, such as the list of members of the Università in 1508, are not obvious. A book of this sort should be essentially a work of reference for detailed information. Of such information there is, of course, abundance here; but while there is too much to please those who require merely a readable account of the subject, there is not enough documentation to satisfy the researcher. What is more serious is that the editor's competence to handle records or even printed books in foreign languages is gravely to be doubted. There are swarms of mistakes which can hardly all be due to careless proof-reading. The scabbard at S. Kensington is said to be of *cuir "bouillé,"* and the sword in the Ashmolean to have been given to Henry VIII with the title of *"Defensor Fidem";* while Soresino's work on the Heads of SS. Peter and Paul appears as *"de Capitileno,"* etc., and St. Justus, archbishop of Lyons, as St. "Justi." It would be tedious to give more instances; these suffice to show that the book cannot be trusted for such documentary information as it aims at supplying. It is redeemed by the beauty of the illustration. G. F. H.

**Masterpieces of Greek Drawing and Painting.** By Ernst Pfuhl: Translated by J. D. Beazley. viii + 150 pp. with 160 ills. (4 in col.). (Chatto and Windus.) 30s.

Anyone reading this book for the first time will become completely absorbed in a style which alternately enchants and repels him. A second reading will be needed before he can give undivided attention to the subject matter. But, since subject is the reviewer's chief concern, we will reverse the process.

The book presents Greek drawing and painting from a point of view that is both new and refreshing. We have too long been apt to study the different branches of Greek art separately. Here, vase-painting, fresco-painting, engraving and drawing on ivory are combined and discussed in relation to questions such as the rendering of depth and distance, the employment of light and shade, perspective, landscape painting and decoration. The examples are well illustrated and introduced to us by a description made vivid by the author's insight and appreciation. The best description is of a grave-lekythos on p. 68: "The picture says without words that the young man did not come home from the war." It is only when we come to Pompeian paintings that we rebel against an enthusiasm too impartially bestowed. Here, too, we look in vain for one of the loveliest garden pictures painted at any period, the fresco from Livia's villa at Primaporta.

Its style alone would suffice to make the book interesting. There are very few writers who are sufficiently fine stylists to be trusted with the making of innovations in language and punctuation: Professor Beazley is one of these few. Nevertheless, he is sometimes obscure and sometimes revives archaisms better dead. We protest against "swaggy echinus" and "strouting figure," though we admit "yattering Egyptians" in the account of a vase which delightfully caricatures pictures of "Pharaoh marching along with armfuls of small enemies."

One jarring note recurs so constantly that the exasperated reader must needs protest. It is the word *monumental,* used in every conceivable context. "Monumental" qualifies painting, feeling, the figure of the dead man, sculpture, style, vase, tradition, and, of course, volume. We count it five times on the half of p. 10: we are not surprised when, later, we meet "decorative monumentality." For this, the translator cannot be held responsible.

Those who wish for more complete information than this book contains will find it in Professor Pfuhl's three-volume *Malerei und Zeichnung der Griechen.* W. L.

**Keramik und andere Kleinfunde der islamischen Zeit von Baalbek.** By Friedrich Sarre. 29 pp. ill. + 8 pl. (2 in col.). (Sonderabdruck aus dem III Bande der Ergebnisse der Ausgrabungen und Untersuchungen in den Jahren 1898 bis 1905). Berlin & Leipzig. (Walter de Gruyter.)

This excellently illustrated book describes the small objects, chiefly pottery, found during the German excavations carried on between 1898 and 1905, at Baalbek. The greater part of the pottery may be dated to the thirteenth and fourteenth centuries and belongs to the class with decoration under a thick siliceous glaze laid over a coarse gritty body, doubtless indigenous Syrian ware, although the same type is found in quantity on the rubbish mounds of Cairo; this latter circumstance is by no means surprising in view of the close relations existing at the time in question between Syria and Egypt. The most artistically important pieces of this class are those with patterns in greenish-grey partly filled in with dark blue, characterized often by a diapering of the groundwork with dots grouped in fours, a feature which Dr. Sarre thinks likely to be a mark of local origin. A fragment in the Victoria and Albert Museum bought in Beyrout, and stated to have been found at Baalbek, shows a pattern in blue recalling those of the tiles in the same museum from the Great Mosque at Damascus; it has the cockspur or kiln-support still attached and may therefore be regarded as having been made where it was found, thus confirming the view of Dr. Sarre as to the Baalbek origin of the blue-and-white fragments, sometimes reminiscent of early Ming Chinese porcelain, included in his catalogue.

Among the finds are also many vessels or potsherds made of unglazed buff clay, with decoration incised, stamped or moulded in relief; in a few cases also the ornament consists of applied bosses with pierced designs. This class of wares is apt to be overlooked by collectors as of little account, but it includes much that is worthy to take a place beside the glazed and painted wares. A group apart is formed by the grenades for containing "Greek fire," generally with moulded or stamped



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reliefs. None but Orientals would have gone to the pains of decorating vessels doomed to destruction at the very first moment of their use. B. R.

**The Legacy of the Middle Ages.** Edited by C. G. CRUMP and E. F. JACOB. 12 + 549 pp. + 42 pl. Oxford. (Clarendon Press.) 10s.

This volume contains seventeen essays dealing with various features of mediæval life, but of the seventeen only three concern art directly; one by Mr. W. R. Lethaby on Mediæval Architecture, with eight illustrations of French cathedrals, the second on Mediæval Sculpture, with eight illustrations, by M. Paul Vitry, Keeper of the Louvre Museum, and the third on Decorative and Industrial Arts, with nine illustrations, by M. Marcel Aubert, also of the Louvre. Of the three perhaps the middle one will prove to be of most general interest; in it M. Vitry has certainly given a very delightful account of mediæval sculpture, the greatest of mediæval arts after architecture with which it was so closely connected.

The main body of his essay is divided into three parts, in which he deals respectively with Romanesque art, Gothic art, and the sculpture of the fourteenth and fifteenth centuries. He points out that in the Middle Ages plastic art was essentially religious in character, it devoted itself " to the service of Christianity in its purest and loftiest form," seeking only " to illustrate the teaching of the Church and to interpret in the most effective way its most essential types and dogmas. . . The beauty which they strove to represent was almost always subservient to the highest and deepest thought." In those days " art for art's sake did not exist."

M. Vitry naturally emphasizes the fact that Gothic art is essentially French art " opus francigenum " and it is but fitting that what he regards as assuredly as " the last of the great Gothic masterpieces, one of the most perfect, the most touching, the most human," should itself be French. The work thus eulogized is the " superb group of the Entombment " in the Easter sepulchre at Solesmes, which in M. Vitry's opinion, in itself alone, "proves the grandeur and the power, the underlying delicacy, the plastic and moral value of mediæval sculpture throughout four centuries." The whole of this delightful essay is thought compelling. E. B.

**La Pittura Veronese del trecento e del primo quattrocento.** By EVELYN SANDBERG VAVALÀ. 414 pp. ill. + 1 pl. Verona. (La Tipografica Veronese.)

This handy little volume gives an exhaustive account of the development of painting in Verona during the fourteenth century and the first decades of the fifteenth. While during the period in question Verona cannot compete with the great art centres of Northern Italy as to the number and importance of the painters within her walls, she still has a right to be considered as the seat of an important provincial school of painting. It was the school which gave us an Altichiero and a Pisanello—to speak only of the times covered by the study of Mrs. Vavalà. In contrast to other local schools in Verona we find but very few panel paintings originating from the trecento. The main activity of the painters then consisted in covering with frescoes the walls of the churches (and perhaps the façades of the palaces !) The direct influence of Giotto was comparatively slight and found only one really important exponent in Verona: Altichiero da Zevio, the master of the frescoes of the chapel of S. Giorgio in Padua. Toward the end of the trecento and in the beginning of the quattrocento, the number of panel paintings constantly increases. They betray clearly the influence of Northern, or more precisely Rhenish art. This influence manifests itself mainly in a certain predilection for genre motives and in an extremely delicate technical finish, as exemplified by the pictures of Stefano da Zevio.

Mrs. Vavalà has very diligently perused the entire literature of the whole subject. The chief merit of the book, however, consists in the detailed and acute personal study of the monuments themselves. Her book will prove a reliable guide to the student of the numerous frescoes still preserved in the churches of Verona and in the immediate neighbourhood. We have here not only a synthesis of the development of style, but also an exhaustive classification of the monuments with a skilful attempt to explain the place and personality of individual artists. An appendix contains a very carefully prepared list of paintings dating from the period covered by the text and preserved in the Museo Civico and in the churches of Verona; but the list of pictorial works in the churches near Verona is somewhat incomplete. The book is well printed and has numerous illustrations, among which there are quite a number not to be found elsewhere. M. H. B.

**L'Architecture des Pays Bas Méridionaux aux XVI, XVII and XVIII Siècles.** By PAUL PARENT. 244 pp. ill. + 56 pl. Paris and Brussels (Van Oest). 150 frs.

To an Englishman perhaps the strongest impression he receives from M. Parent's book, after that of the persistent and almost monstrous overdecoration of the buildings, is made by the fact that there is not a country-house discussed or illustrated in it. Flemish Renaissance architecture seems to have consisted exclusively of grandiose public buildings, town houses (tall narrow street façades) and churches, all types of building comparatively rare in England in the sixteenth and early seventeenth centuries. This contrast is readily understandable in view of the histories of the respective countries, but it is none the less noteworthy and significant of other fundamental differences. Of these, the persistence of the Gothic tradition, not only in structural methods but in the " effects aimed at," i.e., the æsthetic part of architecture, is perhaps the most important. In England the Gothic tradition worked itself out gradually in the ultimate developments of domestic Perpendicular, a style that tended more and more to meet the true classical spirit, with its stress on compositional clarity and real organization of formal relations, half way. This tendency to order and symmetry in composition is remarked by M. Parent in some of the Flemish masters of the late fifteenth century, in whose style he finds some affinities with the Perpendicular, but as he points out, "Cette adhésion ne se produisit pas; les habitudes invétérées des constructeurs et de leur clientèle, la toute puissance des traditions exclurent toutes imitations formelles des édifices du Quattro-



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cento. . . . Alors l'italianisme se rabattit sur l'ornementation qu'il revendiqua tout entière." This sentence contains the kernel of the matter; the tendency itself was not innate in the late Flemish Gothic (unlike the Perpendicular) but the result of a foreign influence, that of the Italian painters, and was only to be found in the work of the most up-to-date masters, also the Flemish Gothic was at its most vital at the end of the fifteenth century and had a very high "survival value." We may legitimately sum up in the words of M. Parent: "Limitée à l'étude des monuments civils, l'histoire de la Renaissance dans les Pays-Bas apparaît comme une série d'actions et de réactions successives . . . les échecs partiels des 'romanistes' se compensant chaque fois par l'invention d'une forme ornamentale nouvelle, qui flattait le goût de richesse et de luxe inhérent au caractère de la bourgeoisie locale."

It is hard to praise the learning and method of M. Parent too highly, and the quality of the illustrations, diagrams and plans and the whole make-up of the book is admirable. The only criticism that can fairly be offered on this score is that the system of indexing makes it difficult, to impossibility, to trace the work of individual architects.

G. W.

**Art for Amateurs and Students.** By George J. Cox. 207 pp. with 36 pl. (Batsford: Doubleday, Page and Co.) 21s.

Such a book as this could only have been written in the present century and for that very reason, and all it implies, it is fascinating. One might describe the author's attitude to art as analytical and as comparative. Like Miss Margaret Bulley, whose recently published "Art and Counterfeit" is the only other book of the kind known to us, he is so brimful of the passion for art that that passion seems to have overflown its natural banks and to have invaded the territory of the scientist. Mr. Cox's book is built up out of a set of current theories in æsthetics and each of these is separately expounded in the text, the reader being invited to test them by referring to the many and ingenious illustrations. The author's object is, in a word, to enable the reader to tell a good work of art when he sees it. He rightly feels that neither mere mooning about in museums nor reading up art history is the likeliest way of learning how to distinguish between æsthetically potent and æsthetically weak objects. He therefore discards the distinctions between ancient and modern, classical and romantic, representational and abstract and all the other usual classifications and confronts us instead with a series of sets of works of art chosen, not indeed at random, but because within each set the objects have some one demonstrably similar characteristic which is an essential of any and every important work of art. Mr. Cox has made a bold and certainly a very patient effort to cover the whole field he has mapped out, and if at times he becomes a little intoxicated with a sense of the finality of his own theories, that is but human. Like so many American writers he makes one fatal mistake—he regards himself when examining the preferences of people whom he has subjected to one of his tests, as infallible. Not that he ever asserts that as a fact, but without assuming it as such some of his results could not have been arrived at. Thus on page 85 he tells us that those of his subjects "possessing taste" selected certain drawings as being admirable, whereas those devoid of taste selected other drawings, the assumption being that the examiner's taste is absolutely reliable, in the sense that a clock might be said to be reliable, and further, that the examiner has a power not possessed by his fellows of penetrating the mind of others. But this criticism does not apply to large portions of the book, and even where it does apply, it can be allowed for. In any case, the reader who cares at all for the speculative consideration of art, may confidently be recommended to take up this very entertaining and decidedly clever work. R. R. T.

**L'Oeuvre d'Andrea Palladio: Les Villas des Doges de Venise.** By G. K. Loukomski. Two portfolios containing 12 pp. + 39 pl. each. Paris. (Albert Morancé.)

These volumes, by the former curator of two galleries in Russia, illustrate and describe in some detail an aspect of Palladio's work that is not so well known as his buildings in Venice and Vicenza. But, as the author observes, these villas form, perhaps, the clearest evidence of the greatness of Palladio's work, because his palaces at Vicenza suffer from their situation in narrow streets and his work in the Venetian churches was mainly confined to façades. In all, over thirty villas are dealt with, together with the Arco delle Scalette and the Loggia Valmarana, both at Vicenza. M. Loukomski classifies them in three groups or periods: the early work of Palladio, when he was largely influenced by his master, Trissino, and when his designs were severe and astylar; his middle period, after his visit to Rome, characterized by a plentiful use of the "Orders" in preference to the arches of his earlier stage; and the great "Palace-villas" of his later days, where he used superimposed Orders on the façades. By far the most familiar of these buildings is the Villa Capra Rotonda, but many others are of equal interest. Some of them still remain much as Palladio left them, others have been altered or modernized, and many have fallen from their high estate to menial uses, notably the Villa Foscari at Malcontenta, on the Brenta Canal. Of the eighty illustrations in these two volumes, seventeen are reproduced from Palladio's original designs, and the remainder are admirable heliotypes. A good bibliography concludes the letterpress. M. S. B.

**La Collezione Gualino.** By Lionello Venturi. Vol. I, 150 pp. + 100 pl. Turin and Rome. (Bestetti e Tumminelli.)

We are told that the connoisseur who formed the Gualino collection, started his activities as late as the year 1916. Yet in the ponderous and stately first volume which records a part of the contents of the gallery, we find no fewer than fifty paintings ascribed to some of the greatest of the great, as well as an array of very remarkable examples of other works of art in wood, metal and other materials and belonging to widely separated periods.

One hesitate whether to emphasize the importance of the contents of the collection or to praise



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the perfection of the book itself with its charming hand-made paper, its really beautiful type and above all, its fine colour and monotone plates. The truth is that the first task would be impossible in the scope of an ordinary review. It must, therefore, suffice to offer a mere remark or two on a few of the objects. One is first of all attracted by the colour reproduction of a *Madonna and Child with two Angels,* formerly given to Duccio and now to Cimabue, on the strength of an interesting argument based on a comparison of the picture with the Rucellai *Madonna,* and with the version in the Chiesa dei Servi, Bologna. Many other very interesting pictures follow, some involving problems of attribution, some being quite obviously ascribed to their real authors. There is, for example, a Giotto, a *Madonna,* by Tadeo Bartoli, a wonderful *Head of a Saint,* by Cosimo di Rosselli, a *Portrait of a Youth* by Lorenzo di Credi, a most distinguished and yet intriguing *Venus,* clearly connected with the Uffizi picture, given, with a considerable show of reasonableness and still more of ingenuity to Botticelli himself, a *Nativity,* far above the average set by rediscovered masterpieces, ascribed to Signorelli; a Benvenuto di Giovanni *St. Jerome.* Perhaps none of these offers quite so much food for speculation as the *Madonna and Child* panels given respectively to Mantegna and to Cosimo Tura. The Antonello de Messina *Man with Book* is an excellent composition, and it and half a dozen others make one wish to see the whole collection. No reviewer who has not done so should venture far either in accepting or rejecting ascriptions. One can, without misleading, go as far as to say that the reproductions give the impression that the authorship of each picture has been considered with the utmost care and detachment, as one would expect where Signor Lionelli Venturi is concerned.

The paintings are amply supplemented by some splendid examples of ivory carving, of enamel work, woodwork, etc., but space does not permit of a discussion of these in detail. One can but say that the catalogue, so far as it goes, is worthy of the Gualino as indeed it would be of any collection.

R. R. T.

**Die Kunst des alten Orients.** By Heinrich Schäfer and Walter Andrae. 686 pp. (fully ill.) + 35 pl. + 3 maps. Berlin (Propyläen Verlag).

**Die Kunst des Islam.** By Heinrich Glück and Ernst Diez. 616 pp. (fully ill.) + 39 pls. Berlin (Propyläen Verlag).

In the first of these books Mr. Heinrich Shäfer deals with Egyptian Art while Mr. Walter Andrae is responsible for art in Asia Minor and Mesopotamia. Mr. Schäfer accepts the usual division of Egyptian history and deals with the art of every epoch known to us in the long life of ancient Egypt. Mr. Andrae's task is by no means made easier by the number of different civilizations which sprung up in the territories whose art he so successfully presents to his readers. A few headings from the book may be an indication of the difficulty of his task: Early Mesopotamia; Golden period in Mesopotamia; Late period in Babylon and Elam; Late period in Assyria; Art of Hittites and Arameans.

The second volume deals exclusively with Islamic art. Mr. Heinrich Glück is responsible for the architecture in Turkish and Arabian countries and for the chapter on book-art and miniature painting, while Mr. Ernst Diez gives us an account of Persian and Indian architecture and Islamic applied arts. Inevitably the volume deals mostly with architecture.

The authors of both books follow the system of this series of Propyläen publications, namely, they give us the minimum of text, and the rest in the form of a good classification of countless reproductions. In fact, both volumes may be considered a *catalogue raisonné* of the outstanding features of Ancient Eastern and Islamic art. The reproductions and the general turn out are, as is usual with these publishers, very good, and the fact should be emphasized that the price of both volumes is very reasonable.

**Die Kunst der alter Christen.** By Wilhelm Neuss. 155 pp. with 208 ill. + 4 coloured plates. Augsberg. (Benno Filser.) M.40.

This volume on early Christian art is worth attention for the scholarly method of Dr. Neuss and for its abundance of accurate historical information. In fact the author has succeeded in presenting so much valuable data in this compartively small volume that it may become an indispensable handbook for students of early Christian art.

Its æsthetic side is characterized, as is usually the case with books on art written by learned professors in all countries, by a rather undue stress on importance of subject in art, garnished with vague phrases. In his introduction Dr. Neuss dismisses the idea of *" l'art pour l'art "* with an indignant gesture, but only to commit a grave error later on. According to him early Christian art brings a new life to art —a " spiritual life "—and its greatest asset is that it discarded all the erotic elements of pagan art. Of course he speaks as a pious Catholic and all that he means really is that the late Roman *Mater Dolorosa* is erotic because it is pagan, and its later form as the *Madonna* is not because it is Christian. This is still more disappointing when found under the misleading title, " Die schöpferische Eigenart der ältesten christlichen Kunst. Die gestaltende Kraft des Symbols." Of course, we expected to see some reference to the creative outlook in early Christian art and the relation of symbols to design, but the result was disappointment. Perhaps it was our own fault in expecting too much from a book which is intended not to solve æsthetic problems concerning art, but to foster " Die katolische Weltanschauung." The illustrations are well selected and well reproduced.

S. P.

**Indian Book Painting.** By E. Kühnel and H. Goetz. 73 pp. + 47 pls. (Kegan Paul, Trench, Trubner & Co.) £5 5s.

In presenting to us this hitherto unpublished, and to all practical purposes unknown, album of Moghul miniatures and handwriting, the authors have given us not only a work of considerable scholarly importance, but also one which ought to appeal in general to all the lovers of Eastern art. The presence of Christian subjects and the influence of a Western conception of painting in these miniatures could not possibly be better and more simply explained than by giving us a concise account of the social conditions at the court of Akbar



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and a sketch of his character.

This subtle ruler was deeply interested in all religious teachings—especially Christianity. Consequently encouragement was given at his court to all the sects and a Portuguese Jesuit mission was invited there. The first Jesuits to arrive—Father Ridolfo Aquaviva and Antonio Monserate—though at first entertaining great hopes of converting Akbar to Christianity left his court in 1583 downhearted. The subsequent two missions, those of Edward Leyton and Christofer da Vega, and the last, consisting of Jeronimo Xavier, Benedict a Goes, and Emanuel Pinnerio, were encouraged even more than the first mission, but left the court as discouraged as the first, for there never had been in reality any chance of their converting Akbar. How much these missions did for the Christian cause is not our concern, but the fact that they brought with them religious paintings and prints had a considerable influence on the local official art. The subjects appealed to Akbar and he not only ordered his artists to copy them but also decorated his palace with subjects from the New Testament. His son Jahangir, to whom very possibly this album belonged, inherited his father's interest and taste in art; his attitude towards art is well illustrated by the letters of Sir Thomas Roe who was at Jahangir's court in 1615.

The album consists of specimens of writing with ornamental borders and miniatures. The arrangement in casual, being neither chronological nor havin any common subject, in fact very much like a European album. Considering the difficulties in their way the authors have carried out the identification of the artists excellently. The album, which originally was in the possession of Heinrich Brugsch Pasha, has only been mentioned once before, viz., by Albrecht Weber in 1868. The reproductions and general get-up are a credit both to the publishers and the printers. The only cause of complaint is the prohibitive price, especially after having books quite as profusely illustrated and with more text at a fifth of the price. S. P.

**Ostasiatisches Gerät.** By Otto Kümmel. 62 pp. + 140 pl. + 4 ill. in the text. (Kunst des Osten, Vol. X.) Berlin. (Cassirer.) M.18.

This book, with an introduction by Mr. Ernst Grosse and description and choice of illustrations by Mr. Otto Kümmel, covers practically the whole field of the applied arts in the East, with the exception of arms. The handy distribution of material and the excellent and effective handling of the numerous problems which arise in a work of this description make it an indispensable manual for students of Eastern applied art. The headings of some of the chapters will give an idea both of the thoroughness of treatment of the book and of its merit from the point of view of æsthetics. The latter is of particular interest, for books on similar subjects are very often nothing more than catalogues; in fact a catalogue from a saleroom often gives us more information. Such chapters as "Sense for Material" and "Material and Form," are really indispensable if proper appreciation of any craft is sincerely aimed at. Other chapters deal with utensils, Japanese pottery, jewellery, lacquer, semi-precious stones as working materials, the art of substitutes, the styles of Chinese and Japanese ceramics, mass-production, etc.

The choice of plates is excellent, consisting of numerous reproductions of all sorts of religious and everyday utensils and ornaments, and the descriptions are very good and useful. In fact it is amazing that such a variety of material could be dealt with so thoroughly and successfully in a book of such a small size.

**Utamaro.** By Yone Noguchi. 35 pp. + 15 pl. + 4 coloured woodblock prints. **Hokusai.** By Yone Noguchi. 38 pp. + 19 pl. + 4 coloured woodblock prints. (Elkin Mathews.)

Courage is one of the qualities necessary for a poet, which Mr. Yone Noguchi undoubtedly is, but if not coupled with substantial knowledge it is more than useless in essays on art. The author of these two books unfortunately shows no signs of knowledge either of his native art or of art in general. Consequently both books are crammed with anecdotes, frequently irrevelant, and poetic emotions experienced at different London parties. The text, if read in Japanese, may show quite considerable literary achievement, but in its English rendering it is practically unreadable, especially by those who look in books on art for new facts and sound æsthetic and historical judgment. Let us hope that neither Mr. Yone Noguchi nor any other poet lacking the necessary knowledge will take to writing on the plastic arts as their hobby, for *licentia poetica,* however generously interpreted, will not make up for utter ignorance.

Both books were printed in Japan and only 450 copies of each are for sale in Europe. Their get-up is excellent and is a credit to Japanese printers. The reproductions in particular being very good, especially the wood-block prints. The first edition of these books was destroyed by fire, during the great earthquake of 1923, before leaving the bookbinders.

S. P.

**Die Basilika San Francesco in Assisi.** Band II, die Wandmalereien. Von Beda Kleinschmidt, O.F.M. 315 pp. with 242 ills. + 35 pl. (19 in col.). Berlin. (Verlag für Kunstwissenschaft.) M.150.

With this second volume, dealing exclusively with the mural paintings of the basilica, the difficult task undertaken some years ago by the Rev. Father Beda Kleinschmidt, O.F.M., has practically been accomplished, the third volume, containing the general index, registers, etc., being on the point of publication.

It is hardly possible to imagine a better tribute to the saint or a more becoming memento of the seventh centenary of Saint Francis's death in spite of the fact that neither the size of the book nor its price, nor the lavish display of illustrations and beautiful printing would agree with any of the three Franciscan virtues. However, that is only one of the many paradoxes of modern life, no more inconsistent than many other tributes given by the rich to the great champion of poverty.

This volume is a very conscientious and detailed inventory of all the mural paintings in the basilica and consequently there is no sign of any effort to deal only with works of art which really do honour both to the great saint and his church. The result is that the very completeness from the devotional



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and statistical points of view excludes any underlying æsthetic principle. In spite of that the fact that the author has taken such infinite care over questions of identification of early masters, descriptions of frescoes and consultation of various authoritative works, makes the book, apart from its devotional character, have considerable value as a contribution to art history.

With a few exceptions the reproductions are very good and the general get-up is a credit to the publishers. S. P.

**Fitzwilliam Museum. Catalogue of the McClean Collection of Greek Coins.** By S. W. Grose. Vol. II, The Greek Mainland, the Aegaean Islands, Crete. 563 pp. with 137 collotype plates. (Cambridge University Press.) £5 5s.

Mr. Grose's second volume has followed his first, which was published in 1923, with surprising speed. It contains descriptions of no less than 4,278 coins, written with the same minute attention to detail as in its predecessor. McClean had not had time, when he died, to work up the issues of Greece Proper in the same way as he had collected coins of Italy and Sicily. Hence we do not find the same long series, so useful to the student. Had he survived we should probably, for instance, have been treated to a fine set of those tetradrachms of Mende which a recent find has made famous, but which are here unrepresented. Of gold coins of Philip II there are only eleven, and only eight of Alexander the Great; of Lysimachus only two; and the silver coins of these kings are few in proportion. Larisa and the Thessalian League, on the other hand, are well represented, and there is a fair sprinkling of rarities, such as the unique and beautiful gold half-stater of Amphipolis. We wish Mr. Grose good speed in his task, which should be completed in one more volume; and hope that some benefactor may be found to finance the publication of the catalogue of the remaining Greek coins in the Fitzwilliam. G. F. H.

**Die Katalanische Bibelillustration um die Wende des ersten Jahrtausends und die altspanische Buchmalerei.** By Wilhelm Neuss. viii + 156 pp. + 64 pl. Bonn and Leipzig. (Schroeder.) M.20.

This work was published at least four years ago but for some unexplained reason it has only just been sent to us for review; and as the copy sent is No. 814 out of 900 printed, forty of the 900 being special copies, it would seem that a detailed review is hardly called for. The object of the work, as stated in the introduction, is to inform the scientific world of the very rich Bible illustration which flourished about A.D. 1000 in Catalonia, the ancient county of Barcelona, and so to contribute to the solution of the problem of the ending of ancient Christian art and its transformation to the early mediæval style.

The Bibles in question are two in number, one being in the Louvre and the other in the Vatican: the latter was given a central Italian origin by the only scholar who had hitherto dealt with it, but Dr. Neuss says that directly he compared photographs of it with the Louvre manuscript, their common parentage was obvious. He now gives a well documented study of the two manuscripts and a well-illustrated one, for the sixty-four plates contain between them more than a couple of hundred reproductions of very considerable interest to those whose artistic studies lie in this direction.

Dr. Neuss sums up the result of his criticism in eight pages at the end, and, like the introduction this summary is given in both German and Spanish. Limited space precludes the giving of any adequate idea of what the author has to say regarding the manuscripts considered in themselves, or their general relation to Catalan art, to old Spanish miniatures, and to old Christian and primitive mediæval art: it must suffice to note that in his opinion they are not only of the greatest iconographical value but also of all existing Bibles of their period the most richly illuminated. E. B.

**Archivo de Arte Valenciano. Ano xi.** 69 pp. (Real Academia de Bellas Artes de San Carlos.) 13 pesetas.

This small publication, the year-book of the Academia de San Carlos, contains three contributed articles, of which the first, by Baron de San Petrillo, will be welcomed by all students of Spanish family history, and to the general reader is the most interesting. The author describes thirteen stones bearing coats of arms which were formerly in palaces and monasteries now non-existent and are at present collected in the museum of the Academia de San Carlos, and in addition to a description of the arms he gives not a little genealogical matter relating to the families who own or owned them. Of the other two articles, one is a catalogue of the chief workers in stone who flourished in Valencia up to the beginning of the second quarter of the sixteenth century; and the second, a further instalment of Valencian topographical notes taken from an eighteenth-century manuscript. E. B.

## ART IN PARIS: The Cernuschi Museum

The exhibition of jades and hard stones in this museum is of unequal interest. The archaic jades grouped in the principal gallery of the museum undoubtedly represent one of the purest forms of expression Chinese art has ever known. On the other hand, the majority of the show-cases in the smaller rooms contain late if not contemporary objects. Cleverly lighted, these show-cases are worthy of the luxurious oriental bazaars of the great towns of the west and give the utmost pleasure to collectors of jewels, mineralogists and women sensitive to the tonal varieties and innumerable shades of jade, turquoise, agate, amethyst, aquamarine, amber and coral. The Poberejsky collection alone has supplied material for several large cases. The Cognaeq, Noetglin, Helliot and Freyssinet collections have also contributed to the success of this part of the exhibition. The decadence of an art which originally was hieratic and intellectual, and which declined to the level of the whatnot ornament, was exposed in these charming objects so completely unrelated to Chinese tradition. M. d'Ardenne de Tizac, whose study of archaic art is known and



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who has influenced the museum he directs in this direction wished to contrast the Chinoiseries in which the rococo French delighted with the works of the best period. Were such tactics good? We are tempted to believe so. The method of classification used by M. d'Ardenne de Tizac at least excludes the possibility of vexatious confusion. The archaic jades are isolated and placed in the austere atmosphere of a gallery filled with the bronzes and terra-cottas of the Chou and Han periods.

The discovery of Chou jades is quite recent. A Chinese scholar of our own day, Mr. Wu Ta-ch'êng, studied them for the first time. M. Berthold Laufer carried on Mr. Wu Ta-ch'êng's researches and completed them in his celebrated work "Jade." Mr. Laufer formed a collection for the Field Museum, Chicago, in which all the categories of archaic jade are rigorously classified. In France the best selected collection of jades is that of Dr. Gieseler.

The early jades are recognized by the absolute opaqueness of the material. They come, no doubt, from the basin of the Yellow River, the stones being more than two thousand years old. The Chinese of all ages have attributed magical qualities to jade. The ritual jades, which are the earliest in date, represent the cosmic principles which governed life in China in ancient times. This ideology was expressed by abstract forms. There is for instance *pi*, the symbol of the sky, a disc with a central circular perforation twice as small as the solid part. The earliest examples of *pi* are judged by their shape and are entirely undecorated. Later stylised clouds are engraved on the surface of the discs. In the Han period the dragon which symbolises the watery element replaces the clouds. Finally in the later periods the discs lose their original significance. Their meaning and even their proportions are entirely falsified. There remains nothing but an outward resemblance to the primitive models. Besides *pi*, the symbol of the sky, is *ts'ung*, the symbol of the earth, shaped like a tube round which four projections form rectangles. The double emblem of *pi* and *ts'ung*, according to Dr. Gieseler, establishes the communication between the upper and lower regions.

M. Loo has lent the Cernuschi Museum ritual hatchets and small stylised animals of the Han period; M. Larcede, Han discs; M. David Weill, a poignard with a handle encrusted with turquoises; Dr. Culty, a coiled dragon in which is inscribed a boar of the Han epoch, but in a purely Scythian style; Dr. Gieseler, sacrificial knives, and animals and ritual swords of jade; Mr. Eumorfopoulos, mortuary objects. One could follow in Mr. Eumorfopoulos's grasshoppers the evolution of Chinese art, of which they form the microcosm. Beginning in quasi-geometrical abstraction, this art ends in a purely decorative mannerism.

The range of this exhibition is wide. From the historical point of view it reveals a little-known aspect of Chinese plastic art. From the æsthetic point of view it justifies certain tendencies of modern painters and sculptors.

THE LOUVRE.—The Louvre has just acquired two important works of Watteau, *La Danse Champêtre* and *La Plantation de Mai*. Our national museum did not hesitate before any sacrifice to enrich its collection of the painter of Giles. Raising the sum necessary to complete the purchase price on its capital, of which the interest is devoted exclusively to the purchase of works of art, and so reducing its annual revenue, the Louvre paid one and a half million francs for the two pictures. Generous donors are happily replacing the museum's capital in its integrity. One of them has contributed about 200,000 frs.

*La Plantation de Mai* and *La Danse Champêtre* were very probably painted between 1708 and 1710. Everything in these works indicates the dominant influence of the smaller Dutch and Flemish masters. The facture, the use of light, the realistic treatment of some of the figures, are all characteristic of Watteau's youth. But the composition, the drawing, the technique and the colour disclose an artist in possession of personal means. The varied coloration of the shadows, anticipating impressionism, is seen here with singular vigour. The period to which the pictures belong is as yet unrepresented in the Louvre. Their history remains mysterious. They are not included in the catalogue of M. de Julienne who was the painter's friend and who caused the majority of his canvases and drawings to be engraved. They come direct from England. It looks as if Watteau took them to London, whither he went to consult Dr. Richard Mead in 1720. Before being sold to the Louvre by a Parisian dealer they belonged to a clergyman, a Mr. Morris.

Abundance of material forces us once again to hold over an account of other acquisitions by the Louvre.

WALDEMAR GEORGE.

ART IN AMERICA.—Our usual notice on Art in America is held over until next month, since it deals, somewhat more extensively than usual, with an important subject, viz., the reorganized Fogg Museum, Harvard.

# LETTER

## AN EL GRECO IN AMERICA.

SIR,—Mrs. Ella S. Siple mentions in her article on paintings by El Greco, recently purchased for U.S.A. Collections, published in the April number of your magazine, a *St. Martin with the Beggar*, which formerly belonged to the famous painter, John S. Sargent. This picture, now given by Mr. Robert J. Paine to the Boston Museum, is claimed as "possibly of the artist's last period." I agree with Don Manuel Cossio that the picture belongs to the school of El Greco, and it is in my opinion by Jorge Manuel Theotocopuli. Many details and a general inferiority to genuine works by El Greco, make clear the authorship of Greco's son. This applies especially to the tree on the left-hand side, quite similar trees being found in the documented works of Jorge Manuel.

Yours faithfully,

AUGUST L. MAYER



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*Illustrated & Published Monthly*

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*The Luck of Edenhall.* Enamelled glass goblet, Syrian, about 1290. Height, 16.1 cm.; diameter of top, 10.8 cm. (Lent by Sir Courtenay Musgrave, Bart., to the Victoria and Albert Museum)

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# EDITORIAL : *Three Books and a Problem*

WITHIN the last few months we have received a number of books that are extremely readable but quite impossible adequately to review. The most noticeable examples of these are Mr. Roger Fry's "Transformations," Mr. Clive Bell's "Landmarks in Nineteenth Century Painting" and M. Charles Mauron's "Beauty in Art and Literature,"[1] parts of all of which appeared first of all in these pages.

The reviewer's difficulty in dealing with these is due to the facts that the first two consist of reprinted essays connected together, especially in the case of Mr. Fry's book, by only the slenderest threads, and that the third is a highly concentrated essay that defies summarizing. It is therefore usual for the reviewer of such works to content himself with a few hasty words of description and then launch forth some theory of his own, merely interrupting himself here and there, for the sake of courtesy to the author and to his own conscience, to quote a passage from the book before him.

Without suggesting that the method now adopted is an improvement on that, we venture to note down a thought that has arisen as a result of this trio of books. But first it should be said of Mr. Fry's contribution that it consists of an almost completely disconnected series of articles ranging from a characteristic view of Culture and Snobbism to Chinese Art, London Statues and (very fierce) J. S. Sargent, these being held together by an important first chapter on æsthetics. Mr. Bell's book hurries us about among the Greeks and the Romans, the English, Barbizon (very well done), the pre-Raphaelites (*sic*), right to the bitter End of Impressionism. Its rare and supreme merit is its freedom from those parrot cries that resound throughout the literature of art. If Mr. Bell were the conductor of one of the new covered buses he would not continue to cry, as these otherwise useful citizens do, "outside only!" M. Mauron's book is reprinted, without permission or acknowledgment, from THE BURLINGTON MAGAZINE[2] and is, though modesty all but forbids us to say so, a most interesting essay on æsthetics, by a scientist.

The first essay in Mr. Fry's book, entitled "Some Questions in Esthetics," is probably the best thing of its kind that has yet appeared; not forgetting the last chapter of "Vision and Design"; and it is exceedingly pleasant in these days when critic vies with critic to be first in the field with a novelty to find one willing to reconsider his whole position after reading the views of a little-known author like M. Mauron. Mr. Fry, we say, reconsiders his position; but he does not in the end modify it to any noticeable extent. He is, as is well known, a profound believer in plastic volumes, as accounting for the astonishing vigour and persistence of the appeal of a work of art on a sufficiently sensitive mind; and it is not surprising that he makes a leap, though a characteristic cautious leap, towards M. Mauron's ingenious notion that if the painter depends on spatial volumes, the writer depends on psychological ones. Standing in St. Paul's, we are delighted by a realization of what for some reason we feel to be well-adjusted spatial volumes. Reading "Don Quixote" or a Milton sonnet, we derive something of the same sort of pleasure by a realization of well-adjusted "volumes" of mental experience. Mr. Fry, having accepted this theory, proceeds to analyze his own reactions to several pictures of the masters and finds that before a greatly designed work he reacts to the volumes and to the volumes alone, but before Brueghel's *Christ bearing the Cross* (Vienna), his eye takes pleasure in travelling over the picture-surface, from incident to incident, deriving from these a distinct series of sensations, quite apart from those aroused by the contemplation of plastic volumes. There appears for example, in the distance of the Brueghel, the hill of Calvary,

> and on it what looks like a black ring, too small indeed to have any significance in a plastic sense, but when we look close and realize that it represents the crowds who have long been struggling for a favourable point of view for the forthcoming spectacle of the Crucifixion, we get a peculiar thrill of dramatic terror and pity.

Here, according to Mr. Fry, Brueghel breaks bounds by adopting, as a painter, the method, according to M. Mauron, proper to the writer.

We think that M. Mauron's theory, or rather that part of it mentioned above, is neither at all novel nor very explanatory of the appeal of literary art. But Mr. Fry's application of it to the Brueghel and to pictures of that kind is certainly impressive; so much so, indeed, that it would be impossible, with the worst will in the world, to disagree.

---

1 "Transformations." By Roger Fry. Illustrated. (Chatto and Windus) 31s. 6d. "Landmarks in Nineteenth Century Painting." Illustrated. (Chatto and Windus) 10s. 6d. "The Nature of Beauty in Art and Literature." By Charles Mauron. Translated by Roger Fry. (Hogarth Press.) 3s. 6d.

2 BURLINGTON MAGAZINE, Aug., Sep., Oct., 1925.



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But we do disagree both with Mr. Fry and Mr. Bell in one important assumption of theirs. The latter author, after reassuring us as to his determination to remain in the wrong regarding Dr. Freud and the artist, says:

> Psychology, I am willing to believe, can throw new light on the nature of the æsthetic emotion, only to do so psychology must produce a psychologist who has had one.

Mr. Fry, too, believes this, and over and over again implies that the proper way to think about a work of art is through the analysis of one's own feelings before it. This is all very well if one aims, say, at writing art criticisms, but it is not a method that appeals, or will ever appeal, to the scientist. The introspective method in psychological practice is hopelessly misleading, and has long been abandoned. Conceivably we may, with some approach to scientific accuracy, analyze another person's reactions to a work of art or, through it, the artist's reactions, but to analyze, except quite trivially, our own reactions is not merely difficult but impossible. In psychology the patient must never feel his own pulse, or he is like a man in a world without mirrors who has never seen his own face; he must depend on what others tell him.

All the more important of our reactions to a work of art depend upon unconscious mental processes. It may seem, but is not, superfluous to add that we are not conscious of our unconscious processes. Clever people like Mr. Fry and Mr. Bell, skimming the surface of their unconscious minds, as boats skim the surface of the ocean, may and do (as these excellent books testify) make many delightful observations and invent the loveliest ideas, but they cannot seriously analyze their own emotional selves as they continually imply that they can do. We do not mean that this is due to some defect in them. One might as well expect them to tell us by an effort of vision what is within a dark room as what is within their unconscious minds.

We could, if space permitted, fortify our position by many quotations from the books before us, but shall content ourselves with two:

Mr. Fry discusses (p. 16) his own reactions to a Daumier, and declares that his attention is first absorbed by its design and nothing else, and then, when that is experienced, he makes a quite fresh start and attends to the incidents described by the artist. Only Mr. Fry in all the world could believe this. Others are well aware that these two receptive processes commingle and do not alternate. If Mr. Fry himself were to be asked whether he believes that most other people in looking at the Daumier divide their attention in this distinct way, he would, we feel sure, admit, probably with regret, that they do not. Similarly, Mr. Bell says (p. vii): "I would not have you suppose . . . that my æsthetic theory has changed. It has not changed." This, as every one of those who have followed the flowery way from "Art," through "Since Cézanne" to the present "Landmarks" must know, is perfectly untrue. Thank heaven he has changed, is changing, and will continue to change.

We have admitted that we are incapable of reviewing any of these books, though had space permitted, we should have liked to quote certain intriguing passages from each. M. Mauron's is very rich in these, but we must content ourselves with two short samples:

> Whatever is purely intellectual is never original.
>
> As soon as a phenomenon becomes sufficiently complex to be incomprehensible, it enters into the domain where a work of art becomes possible.

Lurking, rather ill at ease, we think, at the back of all three books is the problem of the place of that modern abstract art which so short a time ago was the subject of heated controversy. M. Mauron (p. 24) says:

> We can only say of any construction of the human spirit that, in so far as it puts off its abstract character and takes on the qualities of a real object, it becomes inimitable.

The painter of abstract art attempted to contradict this. He made a wholly futile attempt to retain the abstract character of his mental concept; or he tried, rather like the spiritualist, by a deliberate conscious effort to produce an object representing his unconscious. But (we repeat ourselves) as the conscious mind is altogether unaware of the movements and character of the unconscious mind, his whole system of expression broke down.

Abstract graphic art, at all events, does appear to be enjoyable only for a short time; and it is just this, we are inclined to believe, that accounts for two curious phenomena. Firstly, that nearly all the collectors of Cubist pictures have by this time replaced these works by representational pictures; and, secondly, that the single spheres in which the Cubist influence has acceptably persisted are those of book illustration and poster designing. In other words we like to come in momentary contract with "pure form," as we walk along the street or as we turn over the pages of a novel, but we prefer to live with pictures having a richer content, whatever precisely that is. This, of course, is by no means to deny the solidity and fundamentality of Mr. Fry's implication that no effective work of art ever has been or can be ill designed. But the escape from life into design is only less fatal than is the much more frequent escape from design and art into life and science.



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# A SYRIAN GLASS GOBLET

BY W. B. HONEY

THE fame of the little glass beaker known as The Luck of Edenhall is not wholly due to its merits as a work of art. Its rare quality, however, has been known to students of the subject from a coloured drawing published in 1813 by Daniel and Samuel Lysons in their *Magna Britannia*,[1] but no photograph or accurate description has been available until lately, when the glass was deposited on loan at the Victoria and Albert Museum by the kindness of Sir Courtenay Musgrave, Bart., in whose family it has been preserved for so long. No trustworthy record of its early history has survived, and the legends which have sprung up with reference to its fairy origin and magic powers are scarcely of interest to readers of THE BURLINGTON MAGAZINE. It will be sufficient here to recall the doggerel couplet which associates its fate with that of the house of the Musgraves of Edenhall.[2] The eighth century date and Venetian origin which have been ascribed to it are, of course, absurd, as is the suggestion that it was intended for use as a Christian chalice. It is a typical specimen of the enamelled glass made in the Near East in the thirteenth and fourteenth centuries. But the actual places of production, and the precise dating of the whole class to which it belongs present interesting problems which have never been solved.

[1] Vol. IV, p. 209. An inaccurate drawing of the glass, showing it as having a spreading foot, is in Albert Hartshorne, *Old English Glasses*, Pl. 23, but it is evident that the author had never seen the glass, which is further incorrectly described as painted in yellow as well as in red and blue enamels. The extreme of inaccuracy is reached in the *Encyclopædia Britannica* (11th edition), where it is stated that "the glass is of fair size and has the letters I H S on the top. Round the vase is the famous verse given below:

When this cup shall break or fall
Farewell the luck of Edenhall."

Nevertheless the glass is described as probably of tenth century date!

[2] I have been unable to trace an earlier reference to the legend than that in Hutchinson, *A History of Cumberland* (1794) where a version of the familiar couplet is given, with the story of the fairies from whom the glass was said to have been taken. No authority is given by Hutchinson. It was stated by Lysons (1813) that the words "God prosper long from being broke, The Luck of Edenhall," occur at the beginning of a ballad by Philip, Duke of Wharton (1698-1731), entitled "The Drinking Match at Edenhall, in imitation of Chevy Chase," and the same words are quoted in Whellan's *History of Cumberland and Westmorland* (1860), and in Walford's *Tales of Great Families* (1877). Walford did not know of the legend, however, and states in a footnote that the "Luck" was a pint bumper at Sir Christopher Musgrave's. But in the only edition (dated 1740) of the Duke's writings that I have been able to consult, the ballad opens "God prosper long our Lord the King, And also Edenhall," and there is no mention of the Luck, in either sense. The ballad by Upland (of which Longfellow's is a translation) dates from 1834, and describes a fictitious scene in which the glass is broken.

The form of the beaker is indicated in the FRONTISPIECE. It is 16.1 cm. high, 10.8 cm. wide at the top and 4.8 cm. wide at the foot. The glass is rather thick, of a pale yellowish-brown tone, appearing a light amber colour through the thicker part of the foot: the material is technically somewhat imperfect, enclosing numerous small bubbles. The inside of the foot is formed in a curious manner, common to the majority of these beakers and first pointed out by Sir Hercules Read.[3] The inside is pressed up in the middle into a "kick" and an orifice is left to be sealed by the addition of a plate of glass forming a base. Sir Hercules Read suggested that these glasses were perhaps lamps, and the orifices holders for wicks, but contemporary illustrations seem to show them to have been used as drinking glasses. They are so represented in a thirteenth century (probably Mesopotamian) illustration of the works of Hariri[4] and even on the glasses themselves: a flask formerly preserved at Wurzburg[5] and now in the British Museum is painted with men holding beakers such as these. In the present specimen the "kick" is in the form of a low dome occupying about half the diameter of the bottom, and the narrow orifice is surrounded by a small raised ring of glass. The underside is slightly concave, with what appears to be a pontil mark in the middle. The enamels are a rather dark red, a rather light green and an almost milky blue colour which is quite different from the intense lapis lazuli colour on most of the so-called mosque lamps which form so large a proportion of the class. The gilding, and in fact the whole glass, is in excellent condition.

Several other similar beakers have been preserved in Europe. The most famous and perhaps the best documented is that now in the Douai Museum,[6] known as The Goblet of the Eight Priests. At the beginning of the fourteenth century this was already in the possession of Marguerite Mallet surnamed Baudran, by whom it was bequeathed as an endowment for eight priests. It is decorated with bands of strapwork forming lozenges and circles on a dotted ground, and with bands of inscriptions now illegible. It is mounted on a silver foot in the style of French chalices of the fourteenth cen-

[3] *Archæologia*, Vol. LVIII, p. 217.

[4] In the Bibliothèque Nationale. A woodcut is in Gerspach, *L'Art de la Verrerie*, fig. 43.

[5] G. Schmoranz, *Alt-orientalische Glasgefässe*, Pl. 20, and E. Dillon, *Glass*, Pl. 22.

[6] Schmoranz, *op. cit.*, fig. 24; and Gerspach, *L'Art de la Verrerie*, fig. 48.



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tury, and like the " Luck " has been preserved with a nearly contemporary leather case. Another goblet with rather similar, almost geometrical, strapwork decoration in blue, white and gold is in Chartres Museum,[7] similarly mounted: this is called the " goblet of Charlemagne " and was at one time supposed to have been among the presents sent to the Emperor by the Caliph Harun Ar-Raschid. Another similarly mounted cup of exceptional beauty is in the Waddesdon Bequest at the British Museum.[8] This is enamelled with a seated figure and attendants, but the scroll border at the foot is almost identical with that on the last-named goblet. Figure subjects also appear on a beautiful goblet in the Staatliches Landesmuseum at Cassel,[9] another, enamelled with musicians,[10] is in the Loewenburg, at Wilhelmshöhe near the name town, and two others in the Grüne-Gewölbe at Dresden[11] are in the same style. In the British Museum, two goblets are important as of recorded provenance. One, rather badly decayed, was found at Aleppo;[12] the other, with a very charming design of fishes, was found at Koptos.[13] Another similar to the last is in the Louvre.[14] Also in the British Museum (formerly in the Hope Collection) is a very remarkable goblet rather larger than usual, enamelled with the Virgin and Child, presumably to European order.[15] Another, in the Victoria and Albert Museum,[16] is enamelled with fishes and bands of ornament including a medallion with a red lion on a white ground which has been held to be the device of the Mamluk Sultan Baibars I (1260-1277); this goblet is therefore important as a possible document for dating, and it shows also the milky blue enamel which I have pointed out as a distinctive feature of the " Luck." In design the Edenhall glass is distinguished from the others by the absence of the usual division into horizontal bands of ornament, and by the outlining of the field into compartments by emphatic interlacing strapwork in white enamel.

The great mosque lamps, which are obviously related to these goblets, were at first believed to be of Egyptian origin, since dedications to Mamluk rulers are frequently found upon them. But Schmoranz in his great work on these glasses[17] pointed out that analysis of a fragment of a lamp showed the presence of magnesia, a substance not found in Egypt but abundant in the dolomitic magnesian-limestone of Syria, where glass-making had been carried on for centuries. Against this view, it may be urged that Alexandria had been a famous glass-making (or -selling) centre from Roman times onwards, and that in the eleventh century Nâsir-i-Khosrau declared that fine glass was then made at Misr (Cairo). There is also no reason to assume that the glass was of constant composition: some specimens would perhaps prove not to contain magnesia. But Schmoranz pointed out further that the almost complete absence of lamps to be dated later than the fourteenth century would be accounted for by the sack of Damascus by Tamerlane in 1402 and the transportation of the artisans of the city (a well-established fact). Clavijo in his account of his embassy to Tamerlane (1403-1406) states that the conqueror carried off from Damascus to Samarkand " weavers of silk, and men who make bows, glass and earthenware." Presumably glass-making materials were lacking in Central Asia. More recently Dr. Robert Schmidt[18] has argued that a Mesopotamian origin is proved for some at least of the goblets by the occurrence on them of devices to be associated with the Ortukids, who ruled at Kaifa and Amida (Diarbekr) in upper Mesopotamia. A double-eagle with griffin heads occurs on a tumbler-shaped beaker formerly in the Spitzer Collection:[19] and also appears as an Ortukid device on coins, as well as on thirteenth-century buildings at Amida, as do certain arabesques with dragon-head terminations found on the same and other glasses. In confirmation of this opinion, it may be said that the figure-subjects on some of the glasses bear a remarkable resemblance to the thirteenth century Mesopotamian and Persian miniatures. Similar seated figures, riders, etc., are familiar on the Rei (Rhages) pottery, which has a generally admitted connexion with these miniatures. Ibn Batutah, also, in the early fourteenth century saw in Asia Minor and West Turkestan glass candlesticks and fruit-dishes which he described as of Irak; Kadesia on the Tigris, in the neighbourhood of Samarra, is also mentioned in contemporary writings as a famous glass-making centre. These references however, do not necessarily imply the making of *enamelled* glass. Against Dr. Schmidt's view it must be urged that the members of the

[7] Gerspach, *op. cit.*, fig. 46.
[8] Schmoranz, *op. cit.*, fig. 26, where it is described as in private possession.
[9] Figured in H. Glück: *Die Kunst des Islam*, p. 427, and in *Meisterwerke Muhammanischer Kunst*, Taf. 173.
[10] Schmoranz, *op. cit.*, fig. 27.
[11] J. G. T. Graesse, *Die Grüne Gewölbe zu Dresden*, Pl. 43 (a) and (b).
[12] Sir Hercules Read in *Archæologia*, Vol. LVIII, p. 217, plate in colours.
[13] *Archæologia*, *loc. cit.*, p. 221, and Schmoranz, *op. cit.*, fig. 29.
[14] G. Migeon, *L'Orient Musulman*, No. 12 (Pl. 4).
[15] E. Dillon, *Glass*, Frontispiece (Pl. 1).
[16] No. 335-1900 (formerly in the Myers Collection).
[17] *Op. cit.*, p. 42.
[18] *Das Glas* (1922), p. 51.
[19] Now in the Alphonse de Rothschild Collection: figured in Schmidt, *op. cit.*, Abb. 28.



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Leather case for the Edenhall Goblet; perhaps English, early fourteenth century. Height, 16.8 cm.; diameter of top, 13.4 cm. (Lent by Sir Courtenay Musgrave, Bart., to the Victoria and Albert Museum)

Plate II. A Syrian Glass Goblet

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Ortukid family were active in other parts of the Near East as well as in Diarbekr (one is recorded to have taken Aleppo in 1123) and by the thirteenth century they were quite insignificant in comparison with the Ayyubids, who had included Syria and Egypt in their dominions, and the powerful Mamluks who succeeded them. In the classification of all branches of Muhammadan art, differences of date are, as a rule, more marked than those due to place. Artisans from all quarters were invariably attracted by the patronage of powerful rulers or transported by force to their courts; and in such circumstances local styles can scarcely be said to exist. In tracing the development of this enamelled glass, therefore, one cannot expect to find very marked local differences of style. Motives of decoration adopted by the enamel painters would be taken from place to place on their removal to the sphere of a fresh patron.

In the present case, the distinctive blue enamel I have pointed out brings together a number of specimens which are also found to fall into two groups by certain characteristics of form and decoration. This blue colour is general on the beakers, and occurs also on a mosque lamp in the British Museum (Franks Collection No. 1875). This is said to have come from Damascus, and has not hitherto been remarked upon. Its form is subtly different from that of the majority of the lamps, and though of nearly average size has only three rings for suspension; it shows a link with the beaker from the Spitzer Collection mentioned above in a border of peculiar cresting, which occurs also on a small lamp in the Victoria and Albert Museum,[20] of exquisite quality, said to have come from a Christian monastery in Syria, and painted with a horseman. A long-necked bottle formerly in the Vapereau Collection[21] has the milky blue, and on the neck a geometrical interlacement similar in outline to that on the Edenhall beaker, but in blue. A candlestick in the Alphonse de Rothschild collection[22] has on the top an interlacing pattern in white very similar to that on the Edenhall goblet, and a border at the foot exactly like that on the Chartres and Waddesdon goblets; on the sides is a geometrical design in the Fatimid tradition and strongly reminiscent of some Cairene and Syrian " damascened " metal. Similar geometrical work appears on a famous flask in the Treasury of St. Stephen's Cathedral, Vienna, said to have been brought back from a Crusade with " Bethlehem earth "; the blue enamel on this is also of the lighter colour. These geometrical patterns are motives of design one would suppose to be common enough, but actually they occur only on a small proportion of the glasses and lamps. Another mosque-lamp (which I have not seen), in the Arab Museum at Cairo,[23] is of unusual form, very broad in proportion to its height and has only three loops for suspension. It is, of course, unwise to judge the tone of the colour from the plate in Schmoranz, but it is evident that this, like that from Damascus in the British Museum, is enamelled with the lighter blue, and must be regarded as one of the earliest lamps. Actual thirteenth century dates are rare, but the beaker with the lion of Baibars I (1260-1277) suggests one which would be quite consistent with the tradition that the goblets long treasured in Europe were brought from Syria and Egypt by Crusaders. Baibars in 1272 made a truce with the Crusaders, but in 1291 the Sultan Khalil seized Acre and expelled the Franks from all Syria. It should be noted that fourteenth-century French inventories repeatedly mention glasses " de l'ouvrage de Damas," " ouvré par dehors á ymages en la façon de Damas," and " peint à la Morisque."[24] These descriptions do not, of course, mean more than that Damascus was a market where such glasses were sold. The neighbouring Tyre was a famous glass-making centre, and Aleppo too was frequently mentioned in this connexion; glasses from this city were taken even to China.[25]

We may reasonably conclude that the series I have just outlined dates from the middle and second half of the thirteenth century. The glasses with Ortukid emblems we may regard as having been made in Mesopotamia, or in Syria shortly after a migration thence. The distinctively Syrian or Egyptian geometrical designs would only be brought into use after that migration; and " The Luck of Edenhall " must be regarded as belonging to this later group, dating perhaps from the last quarter of the thirteenth century.

A summary of the characteristics of these two groups and their later developments may be attempted as follows: (1)—The earliest glasses were made in Mesopotamia and perhaps enamelled by craftsmen from the school of pottery-painters who had used a similar technique on the Rei pottery. These crafts-

[20] No. 330-1900 (formerly in the Myers Collection): illustrated in Dillon, *op. cit.*, Pl. 24.

[21] Now in the Victoria and Albert Museum. Schmoranz, *op. cit.*, Pl. 29. Bottles of similar form are in the Louvre and elsewhere. See Migeon: *L'Orient Musulman*, No. 17 (Pl. 6), and *Meisterwerke Muhammadanischer Kunst*, Taf. 171.

[22] Schmoranz, *op. cit.*, figs. 34 to 36.

[23] Schmoranz, *op. cit.*, Pl. 17.

[24] Quoted in Migeon: *Manuel d'Art Musulman*, II, pp. 344,

[25] See an article by Ch. Schéfer: *Relations des Musulmans avec les Chinois*, in *Centenaire de l'Ecole des Langues Oriental Vivantes.*



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men may well have travelled westward before the Mongol invaders who destroyed the Persian city in 1221, and taken refuge at the Court of the Ortukids. To this earliest group, dating from the middle or third quarter of the thirteenth century, belong the wonderful figured glasses such as the "Wurzburg flask" in the British Museum, already mentioned. The colour of the glass in this period tends to a deeper yellowish or brownish tone than in the later pieces. (2)—In the second phase, dating from the last quarter of the thirteenth century, the same school of craftsmen had been attracted to Aleppo or Damascus where their stock of designs was enriched by Syrian and Egyptian motives, such as the geometrical patterns on the flask at St. Stephen's, Vienna. To this period belong many of the beakers, including the Edenhall glass, as well as the earliest mosque-lamps, such as those in the British Museum and at Cairo and the little lamp with the horseman at South Kensington, all mentioned above. To this period also belongs an unusual small lamp in the Arab Museum, Cairo,[26] with an inscription referring to the Mamluk Sultan Khalil (1290-93). This lamp is only slightly decorated in red and gold, and the blue enamel is confined to two rows of very small dots. All these early lamps have three suspension loops only, and their forms had not yet been standardized. But in this period flasks and beakers were still the principal objects made. (3)—The familiar forms of the lamp with six loops came with the next phase, dating perhaps from the first third of the fourteenth century, when the deep lapis lazuli blue began to be used. An early specimen from this group, in the Victoria and Albert Museum, with the name of the Mamluk Sultan Baibars II (1308-1309)[27] has three loops only but is otherwise of a common form. The white interlacements survived into this period in such specimens as the little blue lamp formerly in the Charles Mannheim and Pierpont Morgan collection[28] (also with an inscription referring to Baibars II); another, probably later, is in the Vienna Museum für Kunst und Industrie.[29] (4)—To the next or fourth period, dating from the mid-fourteenth century, belong the greater number of the mosque lamps many of them with Mamluk dedications. Those from the Mosque of the Sultan Hasan (built 1356-59) in the Arab Museum, Cairo, are typical of the period.[30] (5)—A last phase produced in the later 14th century the lamps with free floral and foliated designs, including lotuses showing unmistakeable Chinese influence,[31] as well as other types, clearly established by several lamps dedicated to the Sultan Barkuk (1382-99). The craft ended with the sack of Damascus and the devastation of Syria by Tamerlane.

The leather case made for the Edenhall cup is perhaps more beautiful than the glass itself. The cut, punched and stamped design is of a noble simplicity, as will be seen from PLATE II. Dateable early leatherwork is not common. Mr. H. Clifford Smith has kindly drawn my attention to an important example, of presumably English work, in the case containing the mitre of William of Wykeham, at New College, Oxford.[32] This is, however, comparatively plain, with a stamped design of small fleurs-de-lys. An Italian origin has been suggested for the Edenhall case, but Italian *cuir bouilli* is generally marked by the use of embossed relief beaten up from below, which is absent in the present instance. An early Italian example is the large case containing an ivory crozier head formerly part of the Spitzer collection, and now in the Salting Bequest at South Kensington:[33] this shows the surface divided lengthwise as in the Edenhall case, but it differs in being worked in relief. It bears the arms of Aldobrandini, and a 14th century date not much later than that of the crozier head itself is probable for it. French work is less uncommon. The case containing the Douai goblet, mentioned above,[34] is a striking specimen, with cut designs on the sides, of shields of arms, fleurs-de-lys and a leopard or hound, in the style of Limoges enamels, and on the lid Christ in Majesty, treated in a style recalling French miniatures of the 13th century. So early a date as 1300 is therefore by no means impossible for the Edenhall case. But to judge by the character of the design itself a date rather before the middle of the fourteenth century seems most probable; the simple, strong foliage greatly recalls the treatment of similar motives in English stained glass of that period, though I have found no exact parallel, and it is perhaps not fanciful to see a resemblance between the wavy stems of the design and the contemporary ironwork on chests and boxes. However, in the absence of documented pieces in similar style, it cannot be positively declared to be either English or French, though it is more probably the former.

[26] Schmoranz, *op. cit.*, Pl. 15.
[27] No. 322-1900 (from the Myers Collection) Schmoranz, *op. cit.*, Pl 26. The name is actually Musaffar Rukn-ad-din; this is generally accepted as referring to Baibars II.
[28] Schmoranz, *op. cit.*, Pl. 28.
[29] Schmoranz, *op. cit.*, Pl. 10.
[30] Compare, for instance, Schmoranz, *op. cit.*, Pl. 2.
[31] A specimen is in the Victoria and Albert Museum, No. 324-1900. Schmoranz, Pl. 9, is also typical.
[32] Illustrated in *The Connoisseur*, Jan., 1905.
[33] A. 547A-1910. *Spitzer Collection, Catalogue*: *Cuirs* No. 1 (Pl. 1).
[34] Schmoranz, *op. cit.*, fig. 25.



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*The Holy Trinity*, by the Master of the Virgo inter Virgines. Panel, 1.46 by 1.27 m. (Agram Gallery, Croatia)



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# AN UNKNOWN PICTURE BY THE MASTER OF THE VIRGO INTER VIRGINES

## BY GABRIEL DE TÉREY

THE geographical situation of Agram, the ancient capital of Croatia, is such that neither the beauty of its immediate surroundings, nor the comparative ease with which it is accessible from Munich or Vienna attracts art-loving strangers. Moreover neither amateurs nor, as a rule, connoisseurs of art are aware of the fact that Agram possesses a picture gallery. The egregious art-critic Gustavo Frizzoni of Milan, who included Agram in his travels, must be considered as an exception. He published an article in l'Arte (vii, 1904 p. 425) giving his impressions of some of the most important Italian pictures in the Agram Gallery, e.g., works by Fra Angelico, Cosimo Rosselli, Filippino Lippi, Mariotto Albertinelli, Filippo Mazzuola, Marco Palmezzano, Vincenzo Catena,[1] also of two paintings by old masters from the Low Countries, one of them, the *Nativity of Christ,* is ascribed by him, with a note of interrogation, to Mathias Grünewald, and another, representing the *Virgin and Child and two angels playing musical instruments,* he believes to have been painted by an artist under the influence of Stephan Lochner of Cologne.

Since the appearance of Frizzoni's article no further notice has been taken of the Agram Gallery, which seemed destined to slumber in peaceful obscurity for several more decades at least. However, this was not the will of the keeper of the collection, M. Gabriel Manojlovic, Professor at the University of Agram and President of the Southern Slav Academy of Sciences and Fine Arts; for, about a year and a half ago, this eminent scholar charged the writer of these lines with the task of reorganizing the gallery, a most congenial work, now happily concluded, and showing results that exceed our most sanguine expectations. The collection proves to be highly interesting, though most of the pictures had never been traced to their authors and are, with few exceptions, quite unknown. Full light will be thrown on the subject in the new illustrated catalogue about to appear.

The art-treasures of the gallery were collected during a lifetime by a church dignitary, distinguished for culture and refinement, the great patriot Bishop Strossmeyer, who personally bestowed them on the Southern Slav Academy, an institution he himself had founded. A noble bronze monument, the work of Iwan Mestrovic, has recently been erected in his memory at Agram.

The Gallery has been newly arranged in a set of rooms in the Academy. Inferior pictures have been eliminated to the great advantage of the valuable ones. About 190 works by old masters are exhibited in nine rooms and cabinets, three more rooms being filled with modern paintings by Slav artists. The cabinets containing Italian pictures of the fourteenth, fifteenth and sixteenth centuries afford room for a choice collection of Italian miniatures (fifteenth century), richly illuminated books, gorgeous ecclesiastical vestments, several pieces of Italian Renaissance sculpture, and some mediæval carvings in ivory.

The light-coloured walls of the room at the end of the gallery of Old Masters displays eighteen pictures by Netherlandish, German and Austrian painters of the fifteenth and sixteenth centuries, giving singularly vivid glimpses of the art of their period. The *Nativity of Christ* mentioned above has been identified by us as a work by Jan de Cock, an artist, reconstructed by Dr. Max J. Friedländer. The *Madonna with the Infant Jesus and two angels* (also mentioned before) is a reproduction by the "Maître de Flémalle," of which no less than twelve copies had been discovered when this last one was added to the list.

Frizzoni passes all the other works originating from the Netherlands in silence, even one mentioned by the old catalogue as being painted in the style of Memlinc. This work must be designated as a pearl of the Strossmeyer collection and fully deserves the place of honour it occupies. Neither elaborate technical tests, nor detailed studies were needed in order to ascribe it to the Master of the Virgo inter Virgines since every expert is sure to recognize the painter's characteristic forms at the first glance. I have the satisfaction of being the first to introduce this great altar-piece (146 cm. by 127 cm.), representing the *Holy Trinity* with saints, angels and a donatrix to the notice of art critics [PLATE]. The composition of the picture is severely symmetrical, the chief group, in the middle, being flanked by four figures on either side, above which two small hovering angels appear holding apart the divided drapery of the canopy over the throne.

The majestic calm of the group, the quiet harmony of the colouring, strike the spectator

[1] The picture of the Madonna with the Infant Christ and St. John as a child, claimed by him for Ridolfo del Ghirlandaio seems to be more nearly akin to Bugiardini than Ghirlandaio.



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with awe. The altar-piece is probably an early work of the master. We do not feel in it the "blind boldness" found in some of his other paintings, and the lack of beauty in his types, the strange harshness and plainness of his faces, contrasting so unfavourably with all the works of his contemporaries, is somewhat softened and toned down. Dr. Max J. Friedländer[2] first ascribed a number of pictures to this master, in fact discovered him and fixed his works. The fifth volume of his great work on old Netherland painting is now in preparation and is sure to yield much valuable information about the Master of the Virgo inter Virgines. "He is certainly not later, probably a little earlier than Geertgen," and his home may have been Delft or Gouda. We do not know in which quaint little town of the Low Countries he lived and worked, nor do we know precisely in what year he was born and died. We only know his paintings and they tell us he was one of the most original spirits of his time, a spirit feeling in many ways as we moderns feel.

[2] Max J. Friedländer, "Jahrbuch der königlich Preussischen Kunstsammlungen," Vol. XXXI, Berlin 1910, p. 64, where 15 pictures of the artist are mentioned, also some woodcuts. Fr. Winkler ascribes about 20 pictures to the master in "Die Niederländische Malerei," Berlin 1924, p. 150.

# VELVETS OF THE RENAISSANCE, FROM EUROPE AND ASIA MINOR

## BY NANCY ANDREWS REATH

I.

THE provenance of certain brocaded velvets of the fifteenth and sixteenth centuries has never been definitely determined. Opinion on the subject has varied so greatly that many pieces may be found attributed by some authorities to Europe and by others to Asia Minor. A study of these velvets has recently been undertaken by the Textile Department of the Pennsylvania Museum, and the preliminary results go far toward a solution of the problem.

This research has established two facts: first, that the metal thread in the Renaissance velvets known to be European is not the same as that found in the Asia Minor (Turkish) fabrics; second, that in Asia Minor weaving the brocaded metal thread is held down by the foundation warp only, while in European weaving it is bound by the velvet warp as well.

A close examination of the metal thread, in the Asia Minor velvets woven on satin ground, reveals that when the fabric is worn the metal disappears, leaving the silk core on which it was wound still in place, bound by the warp threads in the conspicuous diagonals of twill weaving [PLATE I, A.] In European textiles on the contrary, the whole brocading thread—both the metal and the core—is loosened when worn, and the entire thread, breaking through its warp binding, comes free from the fabric with the metal strips still wound on the silk core [PLATE I, B.] In most cases, however, it is essential to consider the piece as a whole and not base conclusions on small areas only, where a little of the metal may be rubbed off the silk core in European textiles, or where, in Asia Minor fabrics, the core as well as the metal strips may be worn away with hard use. The European metal in this period proves by chemical analysis to be silver largely alloyed with copper; it is frequently gilded but is never pure gold. The Asia Minor and Persian metal is also silver, but it is almost entirely free from copper and is therefore softer than the European alloys. In most Turkish velvets, hard usage through centuries has in some places rubbed the soft metal from its silk core without affecting the warp threads which bind it, while in European fabrics the hard metal offers more resistance and breaks and cuts through the warp threads without quitting the silk core. Hence, in a worn European velvet the brocaded thread, its core still covered with the metal strips, will often float free from all warp binding. In Spain an alloy of copper and zinc was occasionally used, but as it wears in the same way as the Italian silver and copper it is classed with it. Polish silks were sometimes brocaded with Persian metal thread, but they belong to a later period and therefore need not be considered here.

In Asia Minor and Persian brocaded silks the same kind of metal was used as in the velvets, and it wears in the same way; the metal brocading in European silks is also identical with that in the European velvets. This seems entirely reasonable, since the weavers naturally had one kind of metal thread and used it for brocading velvets, satins, or damasks indiscriminately.

In European velvets of this period, the velvet warp is used to bind the brocaded metal thread wherever it runs through the velvet pile, and also irregularly in the areas of brocaded thread where there is no pile. This may most easily be seen with the aid of a glass where the pile is worn away, usually along the edges of the velvet [PLATE I, B]. In Asia Minor velvets, on the other hand, the metal thread is bound by the foundation warp alone and is not crossed by the velvet warp at any point.



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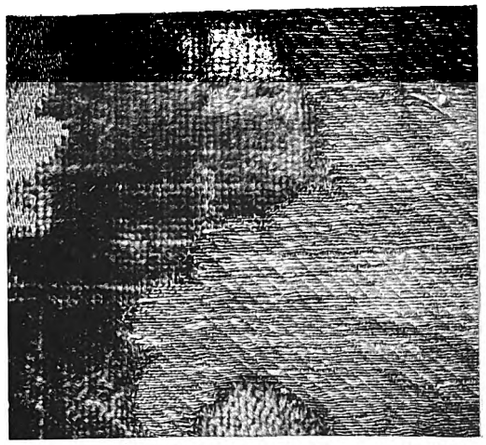
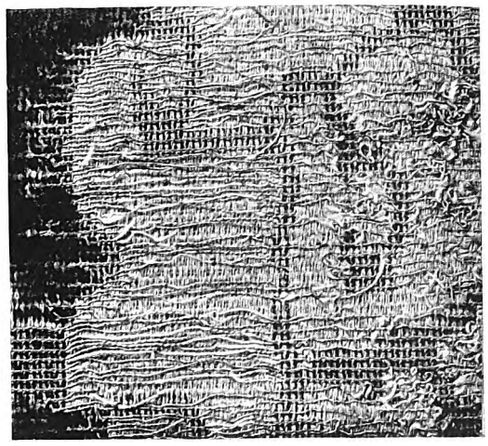
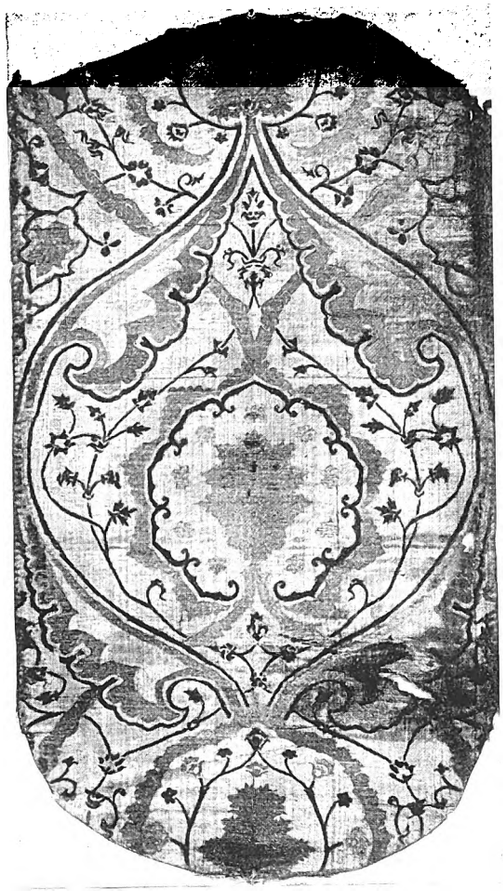


A—



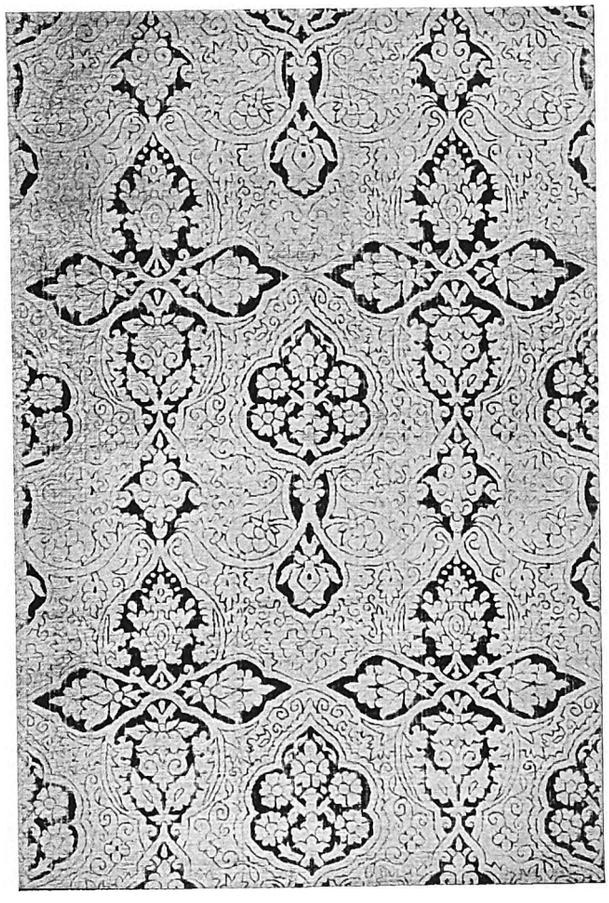
B—

A—Brocaded gilt thread and gilt loops in an Asia Minor satin velvet. B—Brocaded gilt thread bound by the velvet warp, in a European satin velvet (enlarged sections)



—C

C—Green velvet on red satin ground, brocaded with green thread. Asia Minor (Kelekian Collection)



D.—Blue velvet on ground of cloth weave, brocaded with gilt thread. Asia Minor (Kelekian Collection).

E—Red and yellow velvet on satin ground, brocaded with gilt thread; finish line of velvet at the bottom, and diagonal scoring. Asia Minor (Museum of Fine Arts, Boston)

**Plate I.** Velvets of the Renaissance, from Europe and Asia Minor

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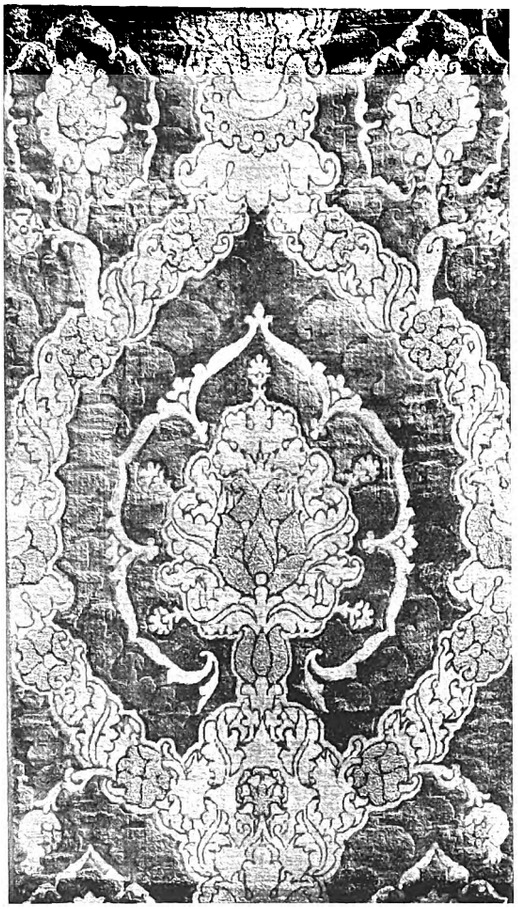
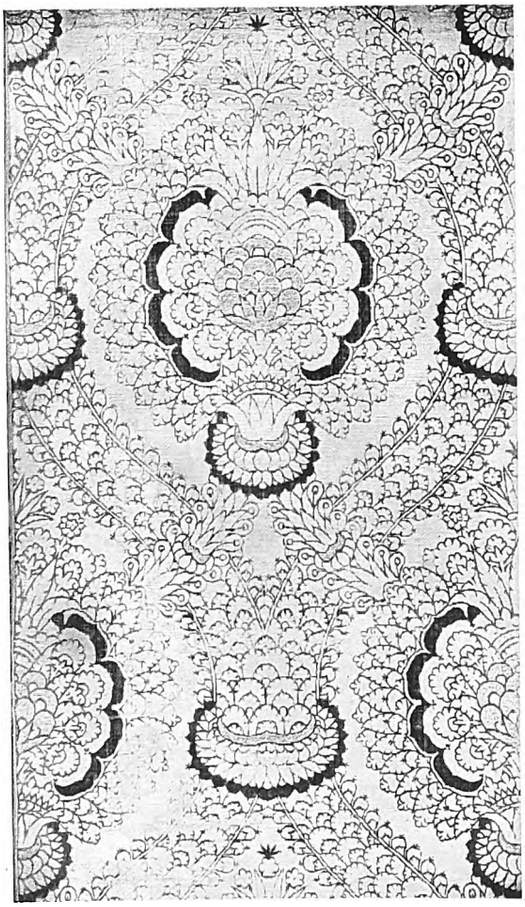
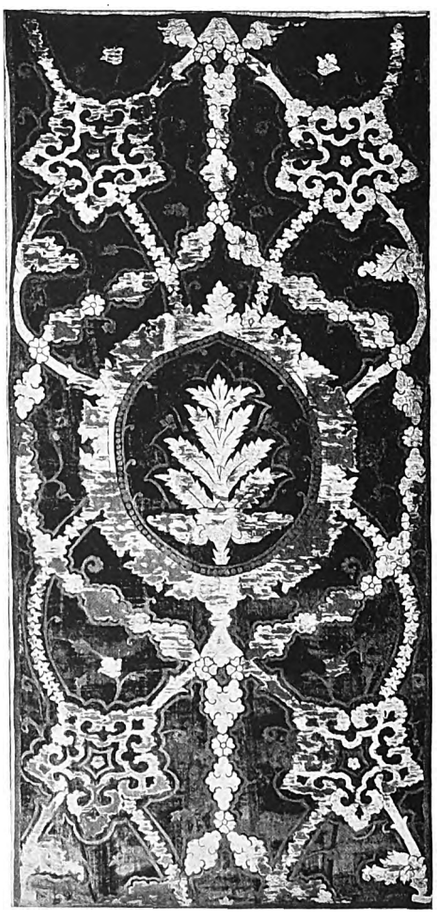


*A*—Red velvet, pile on pile, on satin ground, brocaded with gilt thread and gilt loops. European (Metropolitan Museum, New York)

*C*—Red velvet on satin ground, brocaded with gilt thread. Asia Minor (Kelekian Collection)



*B*—Red velvet on cord ground, brocaded with gilt thread and gilt loops. European (Isabella Stewart Gardner Museum, New York)



*D*—Red velvet on red satin ground, brocaded with gilt. Asia Minor (Musée du Tissus, Lyons)

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Plate II. Velvets of the Renaissance, from Europe and Asia Minor

That these two technical differences establish the provenance of velvets of the period is verified by their consistent occurrence in examples with the following generally accepted technical characteristics: (1) European fabrics alone have patterns in two heights of velvet pile, or pile on pile as it is often called [PLATE II, A]. (2) It is only in Europe and the Far East that the loops of silk thread, made in weaving velvet, are kept uncut to form a design in combination with the cut loops of the pile; uncut pile is not found in Asia Minor and Persian velvets (3) The brocaded metal thread is sometimes twisted into loops or eyelets in European fabrics [PLATES I, B, II, A, B], and in three known examples of Persian velvet, but in Asia Minor weaves there are no metal loops. (4) In the late fifteenth and sixteenth century only Asia Minor velvets have spots of brocaded silks in different colours; Italian velvets of the Renaissance period are brocaded with metal only. (5) A Near Eastern characteristic, never found in European silks, is the narrow bar—just a single line, not a border—woven across the piece, above and below a section of the fabric to mark it off as a unit usually about five feet six inches long: the design may be complete within these lines or may be interrupted by them [PLATE I, E]. (6) Asia Minor velvets and Persian silks may have series of parallel lines stamped or scored on the face of the fabric [PLATE I, E]; such lines do not normally appear in European textiles. (7) Velvet pile of several colours is only found during this period in Near Eastern velvets; the many velvet warps needed to produce these colours were used in Europe up to the middle of the fifteenth century, when they were replaced by designs brocaded in silver or silver gilt on pile of one colour only; polychromatic velvets were not again woven in the West until the late sixteenth century. (8) In Asia Minor velvets there is often a strong contrast between the colour of the satin ground and that of the velvet pile: green velvet on red satin, for example [PLATE I, C], or red on blue; in European Renaissance velvets the foundation is of the same tone as the pile, or else of yellow or ivory: strongly contrasted colours are found in Western velvets only in the seventeenth century or a little before, and usually in designs of small scale. (9) The metallic thread used in European fabrics of this period may be: first, gilded membrane (goldbeater's skin) wound on a core of linen thread —sometimes called Cyprian gold—or on a silk core; second, strips of metal wound on linen or on silk and third, toward the end of the Renaissance, flat strips of metal without any core. The Asia Minor silver or gilt thread, on the other hand, is always a silk core wound with strips of metal. It must be noted, however, that in the early Italian fabrics brocaded with gilded goldbeater's skin wound on linen, this soft membrane wears as does the Asia Minor metal thread, but in such cases the linen core can be immediately recognized. The use of goldbeater's skin in Asia Minor or Persian brocading has never been satisfactorily proved, but certainly no linen core for metal thread ever occurs in Asia Minor velvets.

II.

Attributions based on these technical characteristics corroborate the classification by brocading. Moreover, this classification is further substantiated by a study of fabrics the provenance of which is certain: in all velvets and silks with purely Near Eastern patterns, such as the large carnations or crescents and the so-called Scutari covers,[1] the soft perishable silver thread is found brocaded in the Asia Minor way; likewise, in all fabrics certainly European, such as those with designs of single curving stems interrupted by medallions,[2] the harder and more durable metal is brocaded in the European way. Once these facts have been established it seems safe to classify all doubtful velvets according to the metals and the methods of brocading; in so doing certain characteristics, hitherto disregarded, are discovered in the patterns. In the ogival designs from Asia Minor there is usually a definite secondary ogive intersecting the main ogive [PLATE II, C], while in Italian designs the second ogive, when it occurs at all, is obscure.[3] A velvet in the Isabella Stewart Gardner Museum in Boston [PLATE II, B], however, has a design plotted on Asia Minor lines, with a secondary ogive, but its provenance is established by the purely European details of the pattern, by the hard metal of the thread, and by the gilt loops. The Asia Minor ogive may be of serrated leaves,[4] but it is usually a flat band often with irregular edges, and divided by a line through the centre;[5] this band is a very conspicuous part of the design. The Italian ogive, on the other hand, is more graceful and irregular, sometimes a twisting stem, sometimes a band edged with tiny flowers or fruit [PLATE II, A, B]. In European velvets, the foliage growing from the cone form, which is so often the central motive of such designs, frequently sprouts through the top of its leaf frame [PLATE II, B]; this is less usual in Asia Minor patterns. The types with curving lanceolate leaves, lobed medallions, and flower sprays joined by floral ornaments,[6] have

[1] Errera, *Catalogue d'Etoffes Anciennes et Modernes.* Nos. 271, 273. *Collection Kelekian.* Pl. 89, 90, 93 to 96.
[2] Errera, *op. cit.* Nos. 138 to 149.
[3] Algoud, *Le Velours.* Pl. 6-1.
[4] Cox, *Les Soieries d'Art.* Pl. 6-1.
[5] *Collection Kelekian.* Pl. 76-1, 83-1, 87-1.
[6] Errera, *op. cit.* Nos. 119, 120, 158.



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usually been attributed to Italy, but all the examples studied were found to be brocaded with Asia Minor metal thread. Such a provenance is demonstrated when the designs are compared with those found on pottery, carvings, and miniatures from Persia and the Near East. In many Asia Minor velvets elaborate floral patterns, resembling the details of Persian and Asia Minor carpets are woven in the satin ground [PLATE I, C]. In Italian velvets, on the contrary, such satin designs are very simple.[7] Some Near Eastern velvets with the "Gothic leaf" design[8] follow European patterns so closely that only by an examination of the metal thread can their provenance be determined, while others are easily identified by their purely Oriental motives, such as large tulips or rosebuds [PLATE I, E].

A few Asia Minor velvets not only resemble the European fabrics in design but also in weave. All those with Asia Minor metal thread which we have so far discussed are woven on a foundation of satin, but there are two in the Kelekian Collection [PLATE I, D] and one on loan at the Metropolitan Museum in New York, in which the ground is of cloth weave, very like that of some elaborate European velvets of the fifteenth century.[9] The metal thread, however, in the Asia Minor velvets on cloth ground is tied down by only one warp thread for every three which bind the wefts; the appearance of the fabric therefore differs from that of the velvets on satin ground in which the gold brocading is held down at short intervals by a tight twill binding of the warp threads. At first glance the silk core of the metal thread seems to have worn loose as in European velvets, but that is only because it was loosely woven and bound by the warp threads less frequently than in the Asia Minor velvets on satin grounds. Not only is the metal in these velvets Near Eastern, but the brocading thread is bound by the foundation warp alone, as in the other Asia Minor examples, and never by the velvet warp. Since these pieces contain both European and Asia Minor characteristics, a careful scrutiny is necessary to determine their provenance.

When numerous Renaissance velvets have been classified according to these principles it becomes manifest that practically all the designs about which there has been any difference of opinion prove by the brocading to be of Asia Minor origin, and that a velvet is hardly ever found to be Italian which has been attributed to Asia Minor. In this connexion it is interesting to notice how rarely European paintings or tapestries, from the middle of the fifteenth century to the middle of the sixteenth, show textile patterns of the Asia Minor type. Such evidence contradicts the statement that Italian weavers habitually reproduced Asia Minor velvet designs, although, of course, it would be absurd to say that Italian patterns were not influenced by those of the Near East, since they contain many motives clearly Oriental. On the other hand, the velvet weavers of Asia Minor not only copied and adapted European designs and motives—the crowns and fluted vase-like ornaments, for example, by which the fabrics are often erroneously attributed to Italy—but they sometimes even tried to imitate Italian methods of weaving. In the Musée des Tissus at Lyons there is a panel of red velvet, brocaded with Asia Minor metal thread [PLATE II, D], which has a design showing strong Italian influence, accentuated by an effect of two heights of pile; this has been ingeniously produced by an outline of floated warp threads, which brings into relief the velvet centre of each motive.

A comparison of these velvet patterns shows the fundamental difference in ornamental designing of East and West: Western designs consist of a single pattern completed by the necessary decorative motives; in the East, on the contrary, there is sometimes a bewildering number of subordinate patterns in addition to the main design. This is especially true of Asia Minor velvets, in which there is not only a multiplicity of ornament but also a complexity of technique: the many patterns may appear in velvet pile of one colour, or of several colours, and also in the satin ground, as well as in brocading of silver, silver gilt, and coloured silks. In Spanish textiles the elaboration of design is due to the influence of the Islamic conquerors.

Discussion of Renaissance velvets in the past has ordinarily been based on differences of design, but as patterns and decorative motives travelled back and forth from one country to the other, attributions by design have not always proved sound. The analysis of materials and technique, however, offers a more substantial basis for the classification of these fabrics, a method which it is reasonable to believe may well be further applied to determine the provenance of other early textiles.

[7] Errera, *op. cit.* Nos. 160 to 180.
[8] Errera, *op. cit.* Nos. 158, 159A, 159C.
[9] Errera, *op. cit.* No. 128. *Collection Kelekian*, Pl. 78-2.

ADDITIONAL REFERENCES TO ASIA MINOR VELVETS

Algoud, *op. cit.* Pl. 10, 21, 22.
*Collection Besselièvre.* Pl. 1, 15, 17.
*Collection Kelekian.* Pl. 79-2, 80, 82, 85, 86, 87, 91–1.
Cox, *op. cit.* Pl. 55.
Falke, *Kunstgeschichte der Seidenweberei.* Nos. 501, 502.

EUROPEAN VELVETS

Algoud, *op. cit.* Pl. 6.
Errera, *op. cit.* Nos. 151, 152A.



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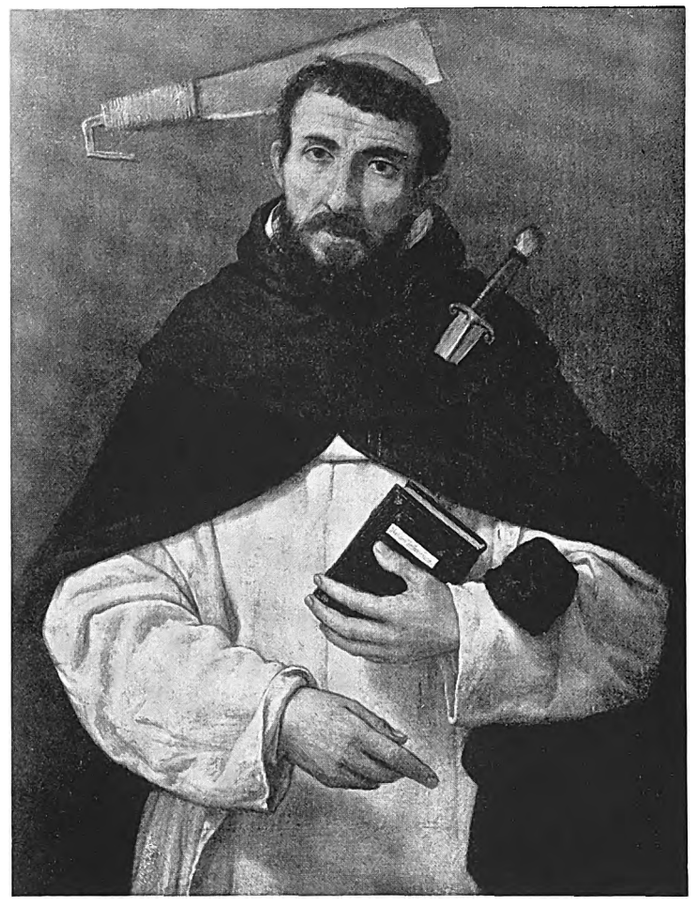
*A—Bodhisattva;* Chinese, eighth century. From T'un-huang

*B*—Romanesque capital from Avignon

Plate I. The Fogg Museum of Art at Harvard

*A—Crucifixion,* by Simone Martini. Panel



*B—St. Peter Martyr,* by Lorenzo Lotto. Canvas (Lent by Mr. Edward W. Forbes to the Fogg Museum)

*C*—Studies, by Rembrandt. Pen and wash

*D—Mme. Hayard,* by Ingres. Pencil

Plate II. The Fogg Museum of Art at Harvard

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# THE FOGG MUSEUM OF ART AT HARVARD

## BY ELLA S. SIPLE

IN the past twenty-five years we have seen a remarkable evolution of methods of art instruction. The creative artist has felt the need of turning from nature now and then to study the art of the museums, and the layman has been encouraged to develop his æsthetic sense by intimate contact with the best original works of art within his reach. From the old method of studying scantily illustrated books, the instructor has turned, first to photographs, then to stereopticon slides and, finally, to originals. No doubt it is the aim of every college and university Division of Fine Arts—as, indeed, it is the aim of the Division at Harvard—to form a collection of works of art to supplement the instruction offered. The Fogg Museum at Harvard is unique, not in the kind but in the quality of its achievement. It has done and is doing a distinguished work, and the opening of the new museum in June will mark the beginning of a period of still greater growth and service.

The Fogg Art Museum is an institution in which the Division of Fine Arts of the University and the art collections are housed under one roof in such a way as to bring about the greatest harmony between the two, and, in consequence, the greatest usefulness. The development of the institution has proceeded along the following lines. First, the department was established. It owed its prestige in large measure to the distinguished scholarship of the late Charles Eliot Norton, who was appointed Professor of the History of Art at Harvard in 1875, and who occupied very nearly the same position in the realm of art criticism in America as did John Ruskin in nineteenth-century England. Professor Norton was a friend of Ruskin, as was also the first Director of the museum, Professor Charles Herbert Moore. At that time the collection at Harvard consisted largely of photographs and casts and a small group of original drawings. It was to house this collection that the first Fogg Art Museum, the bequest of Mrs. William Hayes Fogg in memory of her husband, was built in 1895. A few years after that a number of early paintings came to the museum through the generosity of its Director, Mr. Edward W. Forbes, its Associate Director, Professor Paul J. Sachs, and other friends. By 1906 the exhibition space was so inadequate that plans for a new building were under way. That was twenty years ago. In the interval these plans have been discussed and re-made again and again by those who were using the museum and understood its needs. Finally, the designs were turned over to architects for completion, a million dollars were raised for the building and another million for endowment, and the beautiful structure now nearing completion was the result.

Before any adequate understanding of the suitability of the new museum can be reached, it is necessary to know something of the present Division of Fine Arts and the scope of the collection. The aim of the Division, as it is expressed in various courses, is the development of æsthetic appreciation based on sound knowledge of essentials. Emphasis is laid on quality, design, colour, draughtsmanship, history, and technical processes. It is the purpose of the directors to secure for the permanent collection only those works which are the best of their kind, and, as a result of the pursuit of this high ideal Harvard students have before them day after day works of such quality as Simone Martini's *Crucifixion* [PLATE II, A] and a tenth-century Cambodian head which is considered the finest in America. They can study the superb design of opposing diagonals in Tintoretto's *Diana* and the architectural ornament of the twelve Romanesque capitals [PLATE I, B] from Moutier-Saint-Jean. They become sensitive to line and colour through acquaintance with Oriental paintings and textiles, or, for example, with the recently acquired eighth-century Bodhisattva from T'un-huang [PLATE I, A]. In draughtsmanship the student has his standards set by original drawings by Mantegna, Tiepolo, Rembrandt [PLATE II, C], Fragonard, Ingres [PLATE II, D], and others, or he may turn to the print collection which is one of the largest and best to be found in any of our museums.

In connexion with the courses in the history of art it has been both impossible and unnecessary to form a collection representative of all periods and countries. Harvard students have access to the Museum of Fine Arts in Boston and to Fenway Court, and the purchases made by the Fogg Museum have been principally in fields which were not already well represented in these other institutions. The development of European painting, and of drawings and prints by the masters, can be studied at the Fogg, however, in an important series of works. There are, among other things, a panel attributed to Guido da Siena, a Pesellino (?), a Fra Angelico, a Botticelli, a Venetian *Madonna* which is perhaps by Bartolommeo Vivarini, a Byzantine painting of the *Garden of Gethsemane* [PLATE III, A], an *Adoration of the Kings* by Cosimo Tura, a Clouet portrait drawing of



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*Francis I,* Van Dyck's *Portrait of Nicolas Triest,* Gainsborough's *Count Rumford,* and some fine Turner sketches. The loans include a *Madonna and Child with Saints* by Benvenuto di Giovanni [PLATE III, B], and *St. Peter Martyr* by Lorenzo Lotto [PLATE II, B]. These are but a few.

Advanced courses in the processes of painting are also conducted at the Fogg. The students prepare the plaster themselves and work in fresco. They carry tempera painting through all its stages from the original panel through the application of the gesso and the bolo, the laying on of the gold and the pigments. They use the Venetian method of underpainting and become familiar with transparent glazes. This experience with materials and the opportunities afforded for the close examination of originals enables the student to detect forgeries and repainting, or, at any rate, shortens by a number of years the road to the acquisition of such critical ability.

Supplementing these laboratory studies the museum has in its collection early encaustic portraits, a fresco by Domenico Ghirlandaio, numerous Italian tempera paintings, and several panels painted in the Flemish medium. The unfinished *Diana* by Tintoretto not only reveals that artist's individual method of procedure but is an excellent example of the brown underpainting and rich glazes of the Venetian school. Several restored paintings have been acquired for study purposes. One of these is the Crespi *Madonna* by Giovanni Bellini, a painting which was almost entirely destroyed by the heat of a fire in the hold of the vessel which brought it to America. The remaining parts were transferred to aluminum and restored with the idea of preserving as much as possible of the beauty of a great work. Carlo Crivelli's much mutilated *Pietà,* which was exhibited in the Burlington Fine Arts Club group of forgeries, has also been acquired by the Fogg for purposes of study. The Christ had been completely destroyed and a new figure forged, the figure at the right had been unnecessarily repainted, and the figure at the left much worked over by the restorer. It is the purpose of the directors to have the figure at the right cleaned and to reveal in this way three stages: pure Crivelli, pure forgery, and Crivelli repainted. Close study of such a picture is a lesson in discrimination.

The X-ray has been employed at Harvard with interesting results. Through its use the student is occasionally enabled to see original painting underneath repainted areas and to proceed with assurance to have the restoration removed. In this way a strong Franz Pourbus[1] was discovered beneath a superficially pretty Flemish portrait, and an evidently repainted head in a canvas by Tintoretto was found to conceal a fine, characteristic one beneath.

[1] This painting is in the Metropolitan Museum in New York.

We have stressed the correlation between the Division of Fine Arts and the Museum. It now remains for us to see how the new building promises to cement the bond and to provide an attractive and practical setting for works of art as well as for classes and laboratory work. The building has developed from the inside out. Function has been the prime consideration, but, as in the case of many practical objects designed for use, the integrity of structure and elimination of irrelevant detail have resulted in harmonious design.

The exterior of the museum [PLATE IV, A] conforms to the traditional Georgian style of Harvard, and, like the new museum in Providence, is in keeping with the history and temperament of New England. There are no towering columns to flank the entrance, no grand and dismal flight of wide white steps within, no pomp of marble and brocade. Art has come down from her pedestal in very friendly fashion. One enters through a simple portal not unlike those in Salem, and finds oneself in a vaulted vestibule which leads directly into the central court. This court is the nucleus and the dominant note of the interior. It is constructed of Italian travertine, soft in texture and tone, and is a replica—multiplied by four—of the early sixteenth-century façade of Sangallo's House at Montepulciano. The surprising thing is that so simple and restrained is the design of the court and of the whole building that one is conscious of no lack of unity between the exterior, reminiscent of the Corinthian, the Italian Renaissance court, with its surrounding arcades and round arches supported by Ionic columns, and the strictly twentieth-century galleries and class-rooms with their straight lines and unworried surfaces. The simplicity of design brings the whole into close harmony.

Nearly every gallery and room on the three floors opens on the arcades. This gives the visitor glimpses of the beauty of the court in ever-changing light and from ever-changing angles [PLATE IV, B]. It is reasonable to hope that when the installation is completed the Fogg Museum will have brought to America much of the charm of the cloister-museums of Europe, the Musée de Cluny, San Marco in Florence, the Musée des Beaux-Arts in the Augustinian convent in Toulouse. And it bids fair to combine this charm with a very practical, sanitary, modern, working plant.

The laboratories, lecture rooms, library, and galleries are so arranged that students must pass through the court and come into contact



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*A--Christ in Gethsemane.* Byzantine School; probably sixteenth century. Panel.

*B—Madonna and Child with Saints,* by Benvenuto di Giovanni. Panel. (Lent by Mr. Edward W. Forbes to the Fogg Museum)

Plate III. The Fogg Museum of Art at Harvard

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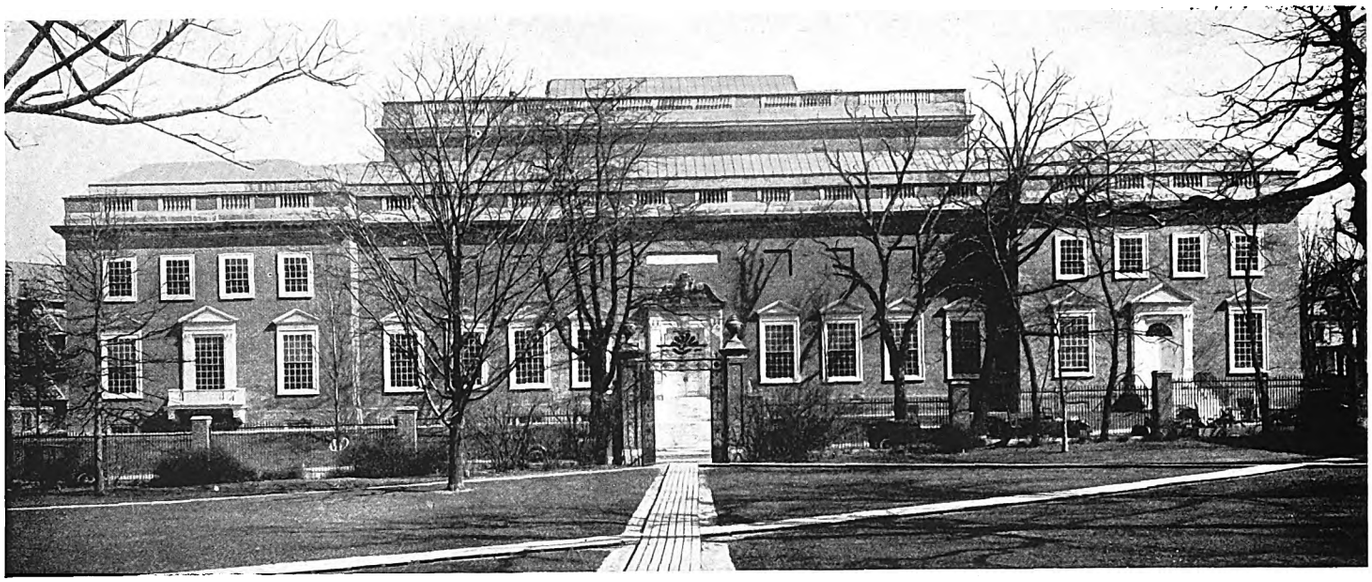
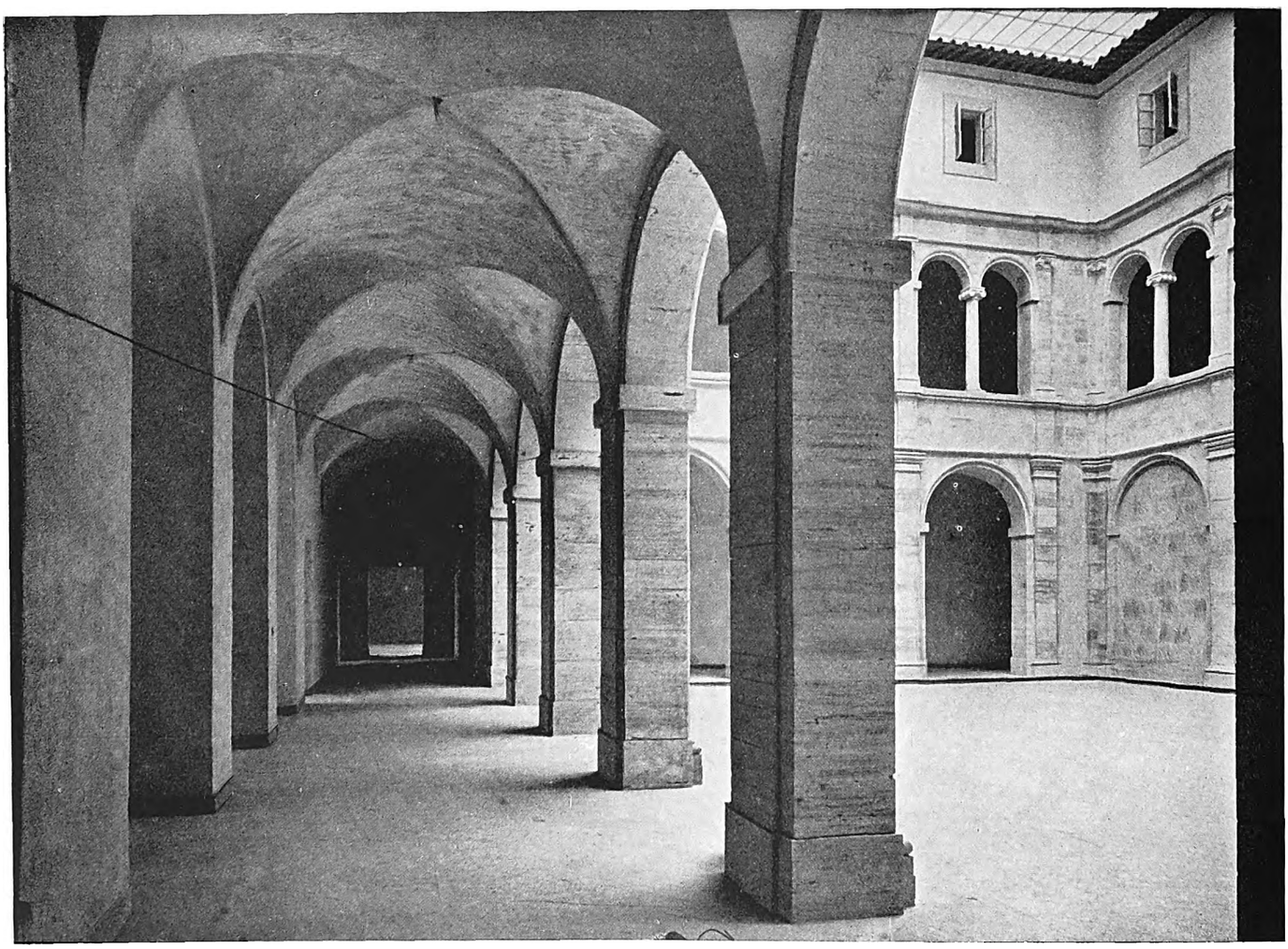


*A*—The Fogg Museum of Art, Harvard



*B*—The corridor and court, Fogg Museum

Plate IV. The Fogg Museum of Art at Harvard

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with the collections whenever they enter the building. In order to reach the large lecture room they must cross the Great Hall with its sixteenth-century carved ceiling from Dijon and its tapestries of the same period. In this way even the casual undergraduate will get something of the "contagion" of art.

But how will the new museum further the specific aims of the Department? How will it enable the collection to play a more important rôle in the development of æsthetic judgment. In the first place the increased space will allow each work of art to express itself to the full, without undue competition from other works placed in too close proximity to it. The quality of the collection will thus become more apparent. The new small galleries will afford opportunity for interesting grouping of related works, which will facilitate instruction in the history of art. Increased laboratory and library facilities will stimulate research. Objects and pictures not on exhibition will be available for study as they have never been before. The large north-lighted room, in which paintings not installed in the galleries will be arranged on sliding screens, will make it possible for the student to examine originals in a quiet, pleasant, well-lighted place. This daylight storage is an important contribution which the Fogg has made to museum technique.

In these ways the Fogg Art Museum, under the leadership of its able Directors, Mr. Forbes and Professor Sachs, is extending to wider and wider circles of influence. These men have in co-operation with them the Division of Fine Arts, the staff of the museum, the friends of the Fogg. They are reaching the undergraduate, the alumni, the collectors of art. And they are gathering about them each year groups of graduate students, who enjoy intimate contact with the museum and its problems and are fitted, through actual experience, to go out into the museum field and assume places of responsibility. There is need for more thorough art scholarship in America and Harvard is doing her best to encourage scholarship. One evidence of this, in addition to those just mentioned, is the maintenance in co-operation with Princeton of an endowed publication, *Art Studies*, in which the fruits of research are set forth.

Yet there is no rattling of dead bones at the Fogg. It maintains a liberal policy with regard to the exhibition of contemporary art. It has recently linked itself very definitely with the present by creating a department of the motion picture and laying plans for the preservation of the best films of each year. Harvard thus becomes the first educational institution in America to recognize the art of the motion picture and the necessity for its preservation and encouragement. The Fogg Museum is looking forward as well as backward. In linking the past with the present and the future it is making a vital contribution to art in America.

# THE FRANCONIAN SCHOOL AND THE MOSAN COUNTRY

BY MARGUERITE DEVIGNE

CONSTANT exchanges, commercial as well as artistic, took place in mediæval times between the Rhine and the Meuse. Dr. O. von Falke and H. Frauberger in their study of the Mosan goldsmiths,[1] have shown the extent of their influence over the Cologne schools. For it was chiefly with Cologne, especially at first, that the artists of the ancient principality of Liége had dealings. Between the Rhenish metropolis and the towns of Liége and Maestricht relationships were active and reciprocal. M. J. Klein has pointed out,[2] in the works of the second half of the twelfth century, preserved in Cologne territory, traces of the influence of Mosan, or more precisely, of Maestricht art, whilst a work isolated in the north of the Low Country, the Egmond tympanum, is influenced by Cologne.

The great decorative style of the thirteenth century, the French Gothic, was late in penetrating to the valley of the Meuse. It may have arrived there by a roundabout way, that is to say, by way of those German sculptors who, in 1279, came to work on the doorways of the old St. Lambert Cathedral in Liége.[3] The south entrance of the church of St. Servais, in Maestricht, is probably only a heavier repetition of one of the St. Lambert portals and must date from the last years of the thirteenth century. Now this portal of St. Servais reproduces exactly the iconographical theme of the portal of Senlis (France), which was the death, resurrection and crowning of the Virgin. This last portal was probably the model used by the

[1] O. von Falke and H. Frauberger. "Deutsche Schmelzarbeiten des Mittelalters" (Frankfurt a. M. (1904).

[2] Johannes Klein "Die romanische Steinplastik des Niederrheins" (Studien zur deutschen Kunstgeschichte, 184, Strasbourg, 1916).

[3] This hypothesis was put forward by R. Ligtenberg in "Die romanische Steinplastik in den nördlichen Niederlanden I. (The Hague, 1918), p. 77. I myself put it forward in 1912 in presenting a doctorial thesis (not yet published) to the jury of the Faculty of Art and Archæology in the University of Liége.



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sculptors of St. Lambert in Liége, whose work was copied at Maestricht.

The Mosan sculpture of the fourteenth century shares in the mannerisms which dominated art at the end of the Gothic period, but is remarkable for its quick return to naturalism. Between about 1370 and 1400, though the draperies remain encumbered with rolls and accumulations of spiral folds, the faces are already full of expression and intelligence and, under the clothes, the solid and well-constructed bodies are firmly modelled.

In the fifteenth century, realism characterizes the somewhat rare sculptures that troublous period has left us. But when the first Italian penetrations became visible in the north, a period of calm and of prosperity had succeeded in Liége to the disasters and ruins accumulated by the preceding century, of which the chief were the sack of Dinant (1466) and that of Liége (1468) by the Duke of Burgundy's soldiers.

The sixteenth century began under the pacific and beneficent reign of an enlightened prince, the first modern prince[4] of Liége, Erard de la Marck, who was devoted to humanism and art. But the triumph of the Italianizing Renaissance was slow in this country, more so than the development of the realist Renaissance at the end of the fourteenth and in the fifteenth centuries. Many of the works of the early sixteenth century belong to this naturalistic art. If preoccupations of style are remarked among them they are quite uninfluenced by Italian æsthetic. At the moment when the "classic" period of Gothic style was in full flower in the thirteenth century, a new desire to animate and humanize the serene and majestic figures decorating the entrances led the sculptors to give them arched poses and excessive smiles, so in the first half of the sixteenth century, before speaking the new language which had come from across the Alps, the statues of the north sometimes took on an unstable pose and a mannered air. In considering them we do not know if we have here a revival of the conventional art of the fourteenth century or a new flowering of methods like those already used of which the result was equally factitious. What we must always remember is that before the Italianesque invasion which had already conquered France and Flanders and was advancing towards the north, the Mosan district had given proof of a singular conservatism, a curious obstinacy in the maintenance of the last traditions of the Gothic style. Perhaps the reason for such an attitude should be sought in the influence of another school. Till now the connexion of the Meuse with the Rhine and with Germany has not been generally accepted save in consideration of earlier periods and especially in considering the importance of the Cologne centre. But on the other side of Cologne there developed at the end of the fifteenth century the magnificent Franconian school, the two centres of which, Würzburg and Nuremberg, were both on the route which the merchants, and soon the artists, followed to get from the north to Italy, and which led the rich merchants to Antwerp, the centre of western international commerce. So frequented a highway, passing through the principality of Liége and linking prosperous and wealthy towns, is a factor which explains many contacts and influences in the art of an epoch. The art of Veit Stoss, who worked in Nuremberg, and that of Tielmann Riemenschneider, who lived in Würzburg, had considerable effect in Franconia itself and on the other German schools. But till now no effort has been made to see whether, and in what measure, the region between the Meuse and the Rhine was affected.

At the end of the fifteenth and during the first quarter of the sixteenth century[5], there were relations and artistic exchanges between the middle Meuse and the great religious centre of northern Flanders, Utrecht. But this was also the case regarding the Meuse and Franconia at the time of Nuremberg's great prosperity. Already in studying groups by the wood carvers of Belgian Limbourg, at Hasselt, St. Trond and especially at Neeroeteren, we have noted the Germanic character of some of these statues.[6] In some this characteristic is most noted, and examples of such are published here.

In the second half of the fifteenth century, to be precise in 1465, a priest of the Campine, Jan van Abrock of Beek (near Brée) undertook the reformation of the important religious order of St. Sepulcre. Jan van Abrock played a considerable part in Western Christendom, especially in the country between the Meuse and the Rhine. He died in 1510. And it was probably at his instigation that we see the modest churches in northern Limbourg decorating themselves with fine sculptures at the end of the fifteenth and beginning of the sixteenth

[4] Henri Pirenne, "Histoire de Belgique," III (1907), p. 158.

[5] Marguerite Devigne, "Notes sur des Sculptures Mosanes du XVe et du XVIe Siècle" (Oud Holland, 1926).

[6] Marguerite Devigne, "Notes sur des Ateliers de Sculpteurs du pays de Liége" (La Revue d'Art, Antwerp, 1925). The statues of Neeroeteren and the Beek *Crucifixion* are gifts to these churches from the abbess of the Benedictines of Thorn (Dutch Limburg, north of Maeseyck) who was lady of Neeroeteren and of Beek. (Cf., *H. van de Weerd*, in "Limburg," a monthly publication, Dec., 1924, p. 136.)



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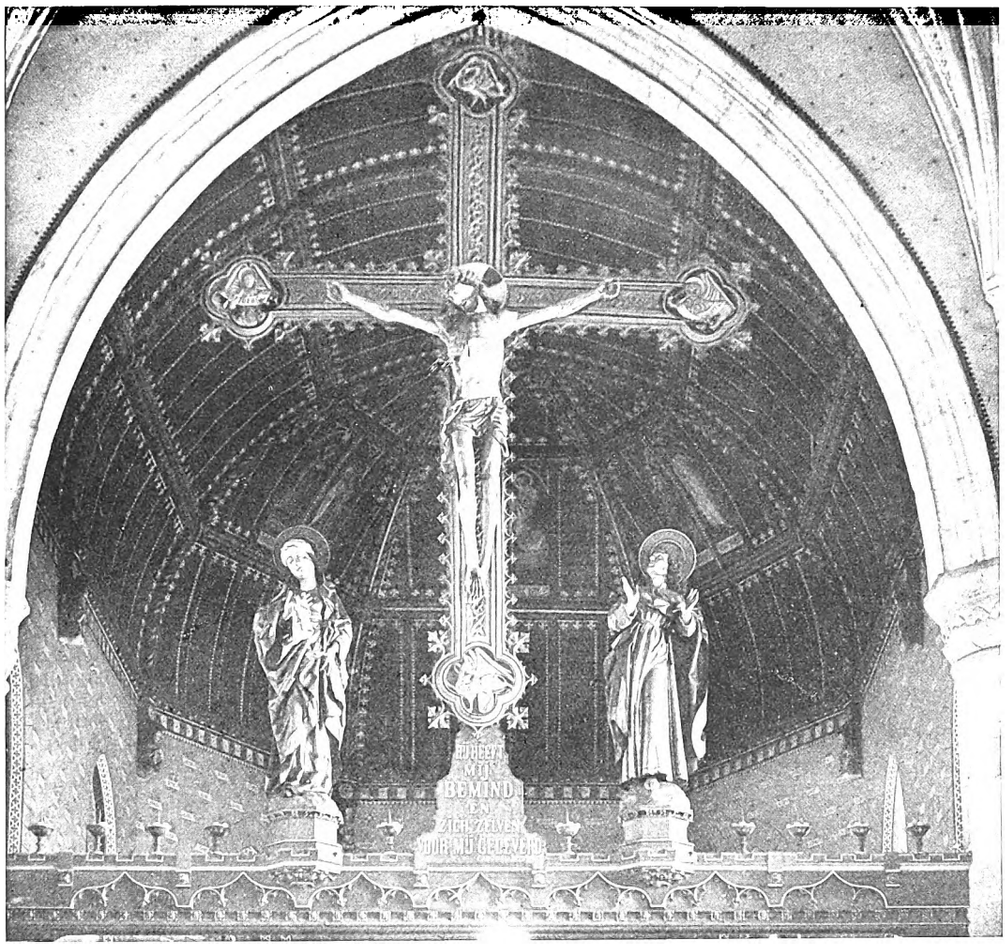
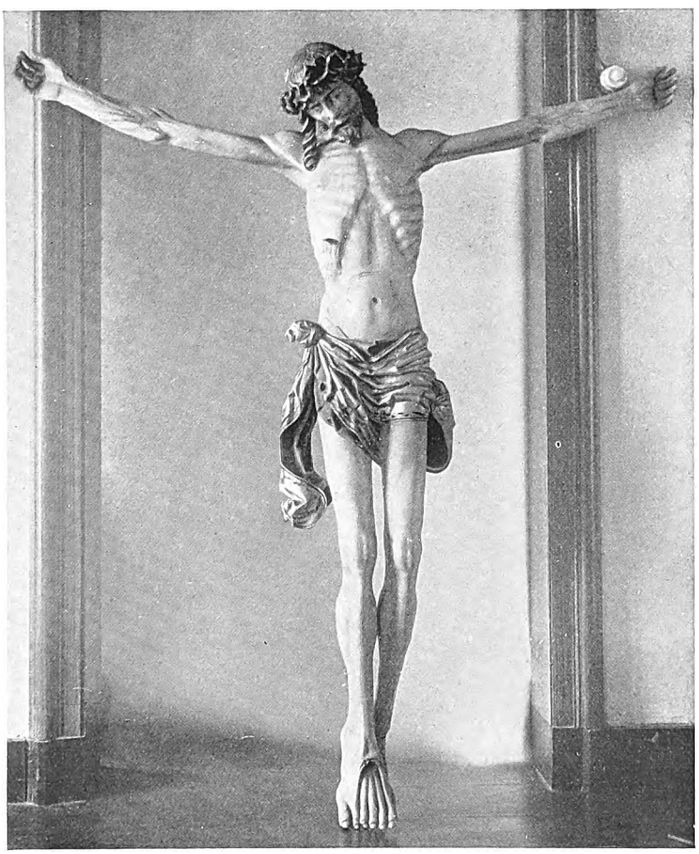
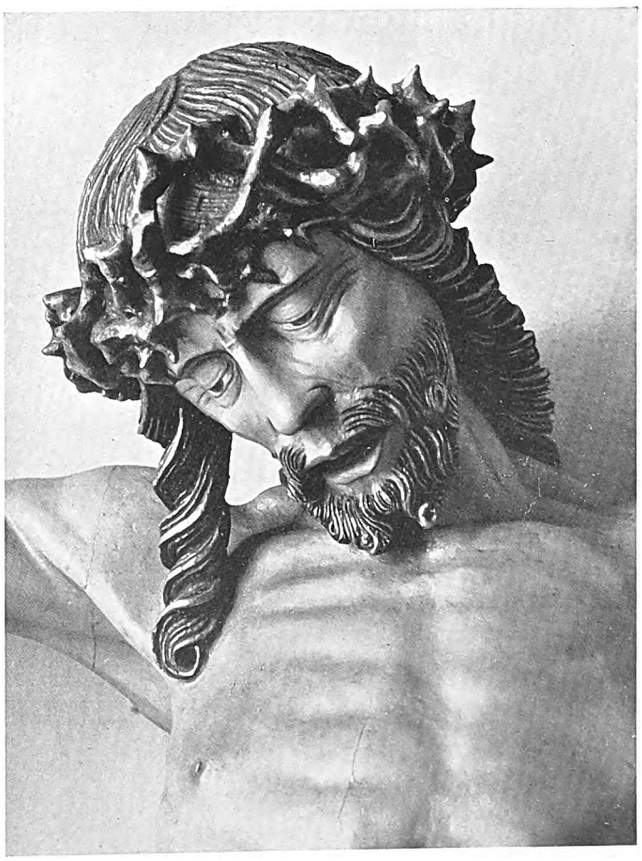


*A—Christ on the Cross between the Virgin and St. John.* School of Tielmann Riemenschneider. (Exel Church)



*B—Christ on the Cross.* School of Veit Stoss. (Beek Church)



*C*—Detail of figure on *B*

Plate I. The Franconian School and the Mosan Country

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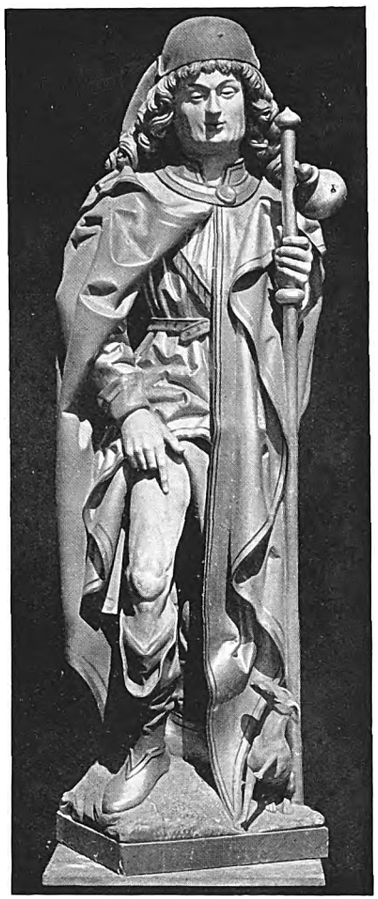
*A—The Virgin.* School of Veit Stoss. (Beek Church)

*B—St. John.* School of Veit Stoss. (Beek Church)



*C—St. Roch.* Germanic School. (Exel Church)

*D—St. Ambrose.* Germanic School. (Bocholt Church)

Statues in wood, early sixteenth century

Plate II. The Franconian School and the Mosan Country

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centuries. They are quite numerous[7] and we can only publish some among them which are of particular interest. They are nearly all the same date, about 1505 to 1520. They are the more interesting to study for the various influences which mingle in them. Take for example the *Christ* of Beek, with the *Virgin* and *St. John* which form with it an impressive group in a severe and expressive style.[8] It is a work closely related to the art of Veit Stoss.

The *Christ,* an emaciated and elongated figure with a face full of pain, is as noble and eloquent as that from the church of the Holy Spirit (Heilig-Geistkirche), now in the Germanic Museum, Nuremberg, and that in the Burg chapel in the same town, both attributed to Veit Stoss or his school. *St. John,* whose attitude is arched, almost suggesting the influence of the dance, with gestures extremely simple and spontaneous, is wrapped in a mantle the folds of which are altogether in the style of the Nuremberg master. The large undulations in the border of the material, the sudden formations of complicated pleats at top and bottom of the mantle, as well as at the bottom of the robe, the amplitude of the drapery, the manner in which it floats, swells out and moves, all this is perfectly and indubitably recognizable: it derives directly from Veit Stoss's studio. If we look at the draperies in the retable of the Virgin in Cracovia, or those of the Virgin originally in the artist's own house (now in the Germanic Museum), which he carved in 1510, or those of the angel and the Virgin in the *Annunciation* in St. Laurent, Nuremberg, or again those in the *Pietà* which he engraved and signed,[9] we recognize in them the same style. No doubt complicated draperies are characteristic of the late Gothic style, but these whirls, this labyrinth of lines, these unexpected breaks in the surface of the stuffs, this swollen aspect, this baroque aspect of the drapery is peculiar to himself, and it is from Veit Stoss that the sculptor of the Beek Calvary borrowed them.

Apart from his Christs, the figures of Veit Stoss are often expressionless; and the St. John, while elegant, arranged deliberately and characterful, shows no emotion; the features are set, the face immobile. But the Virgin with her clasped hands, convulsed face and trembling lips, all contracted by sorrow, is touching in its simplicity. Her coiffe and gimp give her a conventual air, but her robe consists of a tight-fitting bodice, under which the shape of her body is clearly defined, and full skirt with straight and regular folds. The same type of dress is worn by the Virgin in the *Annunciation* in St. Laurent and the Virgin at the foot of the cross in St. Sebald's, Nuremberg. Between the feet of the Virgin at Beek a fold of her cloak falls to the ground and descends below the level of the pedestal: a detail which we also find in the majority of statues by Veit Stoss. This Virgin is completely enveloped in her mantle and if it is less ample than that of St. John, if the folds, in spite of their clefts, are less billowy, if the silhouette is more free and the arrangement of the material more simple, there is still some complication in the rounded pleats enveloping the bosom.

This statue is finer than that of St. John. The hands in it are well executed while the hands and the left foot of St. John, as also the feet of Christ, are unconvincing and coarse and heavy in drawing. The extremities in Veit Stoss's statues are generally muscular and thin. Further his treatment of hair is different from that of the Beek image-maker, who arranges it in round and flat curls right round the forehead. This is a stylization sometimes found in the work of Tielmann Riemenschneider, with similar details of waves, spirals and rings, and an appearance as of a thick fleece covering the nape and falling to the shoulders. Similarly Christ's hair is on a style foreign to Veit Stoss's studio but to be found sometimes in Riemenschneider and Adam Krafft's work.

These three statues seem to be the work of a secondary master mainly influenced by Veit Stoss but to a much lesser degree also by the other great Franconian studios of wood and stone sculpture. They are of the same period as another group composed of Christ, the Virgin and St. John which is to be found in the church of Exel, not far from Beek. The figures of this last group are, however, more carefully cut: the hands of St. John are well-shaped and eloquent, those of the Virgin supple and fine. But though the draperies are less turbulent, St. John again has the arched and dancing air which was visible in the Beek statue; his hair is curled in almost the same way and there are again one or two rounded folds in inexplicable eddies in his mantle. But the Virgin with her long, somewhat thick neck, the full oval of her face, the inclination of her head, her veil arranged as a sort of turban, her expression, her attitude, the gesture with which she holds the folds of her cloak in her left hand, and the nervous and animated St. John, both show the predominant influence of Tielmann Riemenschneider.

[7] We have already published a number of the best and most interesting of these sculptures, notably the Holy Sepulchre of Brée and the lovely St. Barbara from Maeseyck, at present in the Baschtitz Gallery at the Hague (cf. "Notes sur des Ateliers de Sculpteurs du pays de Liége." *Op. cit.*)

[8] The *Christ* is about three-quarters life-size. The *Virgin* and *St. John* are rather smaller.

[9] Published by Georg Dehio, "Geschichte der deutschen Kunst," II (Berlin and Leipzig, 1921) pl. 331.



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Other statues from the same district bear witness to this penetration of Franconian influences while others unmistakably attest Germanic influence, though in these the character is not so recognizable. Such for example, are the fine statue of *St. Roch*[10] at Exel, and the remarkable statue of *St. Ambrose*[11] at Bocholt, where there is also a beautiful *St. Christopher*. There were other German schools not far distant from the eastern side of Belgian territory, especially the Swabian school which produced much sculpture in wood, and the Rhenish school which also worked in wood. In these statues of *St. Roch* and *St. Ambrose*, otherwise very dissimilar, we find again reminiscences of the Würzburg master mingling with other reminiscences which form a curious and highly interesting combination.

The dominant influence in this region seems to be Franconian. We know that this spread widely in Germany and as far as to Poland and Hungary. Henceforth we can also assert that its sphere of action extended west of the Rhine.

[10] Wood, height 1.2 m.
[11] Wood, height 73 cm.

# CHINESE FRESCOES FOR THE NATION

BY W. PERCEVAL YETTS

A STYLE of architecture dependent on wood for its integrity calls for painted decoration, not only as a preservative against decay, but in countries of brilliant sunshine to maintain æsthetic fitness. Therefore the ancient Greeks painted their wooden buildings, and the same practice was followed in China. When wood gave place to brick and stone the old tradition went on, notably in China, where a wooden framework never ceased to be the basis of construction. Surface decoration of the brick fabric was a natural complement. The Chinese love of commemorating national heroes, and instinct for symbolic expression, encouraged the custom of mural painting. There is written evidence that the secular buildings of ancient China had portrayed on their walls great men of the past, scenes from history and legend, and mythical creatures of good omen, while the sanctuaries had spirits of heaven and earth—the pantheon of naturism—and such tangible presentments of the Taoist cult of immortality as the Isles of the Blest and famous adepts. The habit was established long before Buddhism entered China and brought a new world of imagery. Fortunately there remain some relics, besides written evidence, of this pre-Buddhist national art. These are the tomb chambers of wealthy dead, where, interpreted in the more enduring medium of sculptured stone, are repeated the wall-pictures adorning their halls in life. To this scanty stock, mere hints of a prolific mural art, we may hope for additions when organized excavation is carried out in China. Above ground no important remnant survives of secular architecture dating from the first millennium of our era; the loss is not to be wondered at considering the ephemeral life of buildings framed in wood. Only where religious fervour moved Buddhist votaries to seek permanence for the shrines they endowed by hewing them out of the living rock do we find examples of early frescoes, notably in the Caves of the Thousand Buddhas at T'un-huang. For particulars of these we await Professor Pelliot's text. In Japan there are the frescoes af Hōryūji which date from the eighth century and probably follow a Chinese model.

The Eumorfopoulos frescoes have been exhibited for some little time at the British Museum, and as these words are being written the news is published that they have, with great generosity, been given to the Museum by their owner. It is most gratifying to know that they are not to be simply a memory but an actual experience, available to all and whenever convenient.

They have, apart from their intrinsic beauty, a magnified importance owing to this scarcity of early examples of an art which has flourished at all times in the past and flourishes still throughout China. It is one that has been practised less by artists than by craftsmen; yet great names occur in its scanty history. This history and an estimate of the Eumorfopoulos frescoes are given by Mr. Binyon with his usual æsthetic instinct and charm of diction in a volume which is part of the magnificent catalogue of the great collection now in course of publication by Messrs. Ernest Benn.[1] To say that in point of book-production it maintains the standard set by the four volumes already published is praise enough.

The frescoes number fifteen in all. Fourteen are said to come from a cave-temple in Shansi, close to the Honan border; but this provenance lacks verification. The fifteenth is the subject of the accompanying PLATE. Ample evidence exists that it was removed from a wooden screen behind (i.e., on the north side of) the central altar in the chief hall of a temple in Chihli, about 150 miles south-west of Peking. A stone tablet records the foundation of the temple in

[1] THE GEORGE EUMORFOPOULOS COLLECTION CATALOGUE OF THE CHINESE FRESCOES. By Laurence Binyon. 22 pp. + 50 colour pl. (Ernest Benn.) £12 12s.



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*Three Bodhisattvas.* Fresco; from the Ch'ing Liang Temple, near Hsing-t'ang, Chihli. Perhaps twelfth century. 3.9 by 3.8 m. (Presented with other frescoes to the British Museum by Mr. George Eumorfopoulos, and reproduced from the Catalogue of his Chinese frescoes)

Chinese Frescoes for the Nation

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A.D. 1188, its rebuilding in 1424 and restoration in 1466-68. The question is whether the fresco dates from the twelfth century or from a later period. Mr. Binyon suggests the possibility of an earlier, if it had been moved to this temple from another site; but I venture to think that the mechanical difficulties of detaching a fresco of this size and setting it up afresh without visible damage negatives his surmise. Whatever the date, it is a great work. I cannot do better than quote the eloquent words of Mr. Binyon, and trust that he will forgive the liberty of divorcing them from their context:—

> We see before us three figures, superhuman in size and stature, and superhuman also, we feel, in their powers and attributes. They are calm, as from profound knowledge of what is. This persuasion of peace, of firmness, of assured stability, radiates especially from the central figure; that which knots the whole design together at its very centre being the grandly-folded hands of this figure, itself columnar in its solid pose. But this peace has no sort of rigid fixity, no hint of stagnation. If these three great forms are not moving, they are certainly not planted irrevocably where they stand; there is a latent movement in their limbs, and it is strange that forms so massive should at the same time seem so immaterial that the lotus flowers they tread on appear a perfect support to their feet. A wind makes their robes undulate a little; the scarves that hang from their shoulders have the swaying motion of long weeds that trail in the slow current of a stream. This slow movement of which fancy persuades us, unagitated, continuous, and tranquil, add something of hypnotic power to these contemplated presences.

The fourteen other frescoes differ from the complete conception of the Three Bodhisattvas in that they are fragments taken from a vast composition. They differ too in religious mood and technical achievement, but they echo the great T'ang tradition, even if they were painted no earlier than about the fifteenth century, as Mr. Binyon thinks.

# THREE VIEWS OF ROME IN THE FLEMISH EXHIBITION

BY JEANNE TOMBU

AMONG the pictures sent from Belgium to the recent Flemish Exhibition in London, two works are particularly interesting because of the view they give us of the old Church of St. Peter in Rome and of the Vatican. They were *St. Rombaut taking leave of Pope Stephen II,* by Colijn de Coter (Cat. No. 126) and *St. Roch Kneeling before the Pope, by an Unknown Artist* (No. 125) from St. Jacques' Church, Antwerp. The first is one of a series of twenty-five panels in the Church of St. Rombaut at Malines, the second belongs to a series of twelve panels illustrating the life of St. Roch, one of which is dated 1517. The two pictures were hung side by side in Gallery II at the exhibition, and this juxtaposition, due to M. Hulin de Loo's initiative, was useful in suggesting and facilitating comparisons. Such views of famous buildings are all too rare, and the information they afford us too precious to be neglected.

The views of Rome in old paintings are often purely imaginary, as, for example, the Memlinc in the Shrine of St. Ursula in the Musée de l'Hôpital, Bruges. In the same shrine there is a view, probably fairly accurate, of Cologne, as is the case in another category of representations of this type, in which the artist has included recognizable monuments, without making the whole conform absolutely with reality. Such an artist must have depended either on small and often perfunctory sketches, from memory or from hearsay; so that it is not surprising to find that even among local and contemporary artists the monuments they represent are full of inaccuracies, and fantasies of detail and proportion are frequent.

Among the pictures of fifteenth century Rome a group of related works is well known to the archæologists and has been the subject of a special study by G. B. de Rossi. There is (1) the view of Rome [PLATE I, A] which appeared in 1493 in Schedel's work the "Liber Chronicorum," and also in the 1495 edition; an example of the same engraving is to be found in the "opus de antiquitatibus," a manuscript kept in Munich library (cod. 716) and dated 1504[1]; (2) a big map on canvas, painted in tempera [PLATE I, B], in the Museo Civico in Mantua, which, on topographical grounds, must be dated after 1534[2]. These two works, of which we here reproduce the right halves, might be, so G. B. de Rossi thinks, replicas of a lost original, perhaps the work of Alberti or one of his school. The great architect had in fact contrived a method and made numerous measurements of monuments for a perspective map of Rome.

I have already tried to prove, in the "Revue d'Art,"[3] the relationship existing between Colijn de Coter's picture [PLATE I, C] and the view just quoted. In it we find representations very similar to the same monuments, which, moreover, are taken from the same angle; in the first map the Castle of S. Angelo and the bridge over the Tiber, then the constructions built on the Vatican hill in the Leonine enceinte, with, to the right, the big tower of Nicholas V; finally, right at the top, the Vatican Palace and the Church of St. Peter, of which, in the Malines picture, only the lateral doorway before

[1] G. B. de Rossi, "Piante iconografiche e prospettiche di Roma," 1885, p. 104.
[2] G. B. de Rossi. *Op. cit.*
[3] Nov. 1926.



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the wall of the atrium and the campanile are visible.[4]

The perspective in Colijn de Coter's work differs from that in the two others, the artist having adopted a rather lower point of view, noticeable in the representation of the Castle of S. Angelo. But the perspective itself indicates that the picture is based on a more extended view: at the extreme left we see the left side of the buildings. A still closer examination shows that our picture resembles Schedel's view in certain details and in others the Mantua map. Examine, for instance, the number of arcades of the portico, the entablature, the entries to the Vatican and the angel of the Castle of S. Angelo. There is no possibility that the Malines picture was used as a basis for the Mantua map, which, as we saw above, was made after 1534.

Just as clearly it seems that we must give up the idea of a copy after Wolgemuth and Pleydenwurff, the presumed illustrators of the "Liber Chronicorum." Thus, as I have suggested in the "Revue d'Art," it is necessary to look for proof not to the picture itself, but to another in the same series in St. Rombaut's Church, Malines [PLATE I, D], a work which leads us back again to the Flemish Exhibition, where M. Hulin de Loo recognized the same hand in the pictures Nos. 128 and 129[5] exhibited there.

This work which illustrates yet another episode in the life of St. Romold, also enacted at the Vatican in the presence of the Pope, shows us an aqueduct and part of the Coliseum in the middle distance. These buildings are not shown on Schedel's view, which has been cut down, probably owing to the shape of the book, but they are to be found in the same position on the left-hand side of the Mantua map [PLATE II, A]. This latter further shows the basilica of St. John Lateran, before which is the equestrian statue of Marcus Aurelius, transported to the Capitol in 1583. In the Malines picture we can see the base of the statue, which itself is hidden by what seems to be an unfortunate repaint. This last picture is also related to the maps which have just been examined, but on the one hand the less faithful resemblance, and on the other the choice of buildings shown, lead us to suppose that Colijn de Coter was, of the two artists, the better informed, and that he gave his confrère information on Roman topography only after he had chosen for the background of his own picture the building most characteristic of, and adequate for the subject treated.

The view of the part of Rome given by Colijn de Coter related to the Mantua and Schedel maps but not copied from either of them, must have been inspired by the original itself or by a replica of it unknown to us. It constitutes from all points a witness equal in value to the two others.

In certain details the picture is more explicit than the maps, especially in the representation it gives of the lateral portico of St. Peter, known as the "tribune" or "loggia of the Benediction." It has been said that this tribune was only one storey high in the Mantua and Schedel plans. This, it seems to me, is true only of the first of these plans. But in Schedel's engraving we can make out another gallery which is much more clearly to be seen in the picture we are discussing. This detail is of importance because it is precisely the appearance on these plans of the loggia of the Benediction which enabled the archæologists to date the lost original to a period preceding 1470. In that year a contract was drawn up between Pope Paul II and the architect Giuliano da San Gallo, the text of which makes it clear that at that time the loggia consisted only of the arcades of the ground-floor on which Giuliano was to build a further row of similar arcades.[6]

This loggia which ended by comprising three stories was, it is believed, begun under Pius II (1458-64), continued under Paul II (1464-71), Innocent VIII (1484-92), and Alexander VI (1492-1503) and finished only under Julius II (1503-13). It was destroyed during the pontificate of Paul V (1605-21), but its appearance is known from various representations of the sixteenth century. In the Flemish exhibition it was shown in a drawing by Jan Brueghel the Elder, belonging to the Duke of Devonshire (No. 533) [PLATE II, B]. In comparing the various representations of the fifteenth and sixteenth centuries, we see that the difference does not lie solely in the number of stories of the loggia, but that the method of building is quite different. In fact in the Mantua-Schedel-Malines group the arcades of the portico fall back on the capitals of the columns; in the sixteenth century views the same arches rest on the pillars before which are placed columns supporting an entablature. It is not improbable that the loggia, while being built, was completely altered, or originally had the appearance given to it in the work of Colijn de Coter and others of the same group, for it is impossible to build

[4] The old basilica of St. Peter had before it an atrium, of which the façade, a continuation of that of the Vatican, was almost on the level of the existing staircase. The extension of this old alignment would reach to-day a little to the west of the S.E. angle of the court of St. Damasius.

[5] No. 128. *Departure of a Saint.* 129. *The Enthronement of St. Romold as Archbishop of Dublin.* Both lent by the Duke of Devonshire.

[6] "Bullettino della Commiss. archeol. communale di Roma," 3rd Series, 1887, p. 296. G. B. de Rossi and G. Gatti. "La Loggia delle benedizione al fianco della fronte della basilica Vaticana nel secolo XV."



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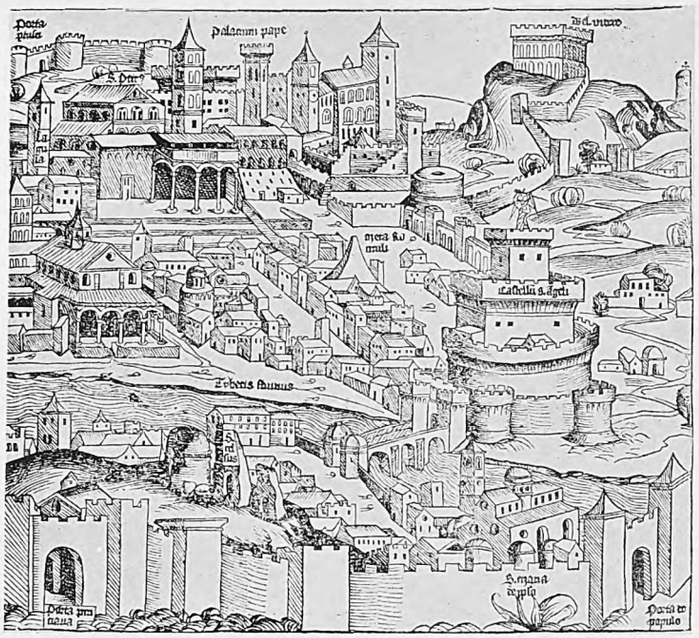
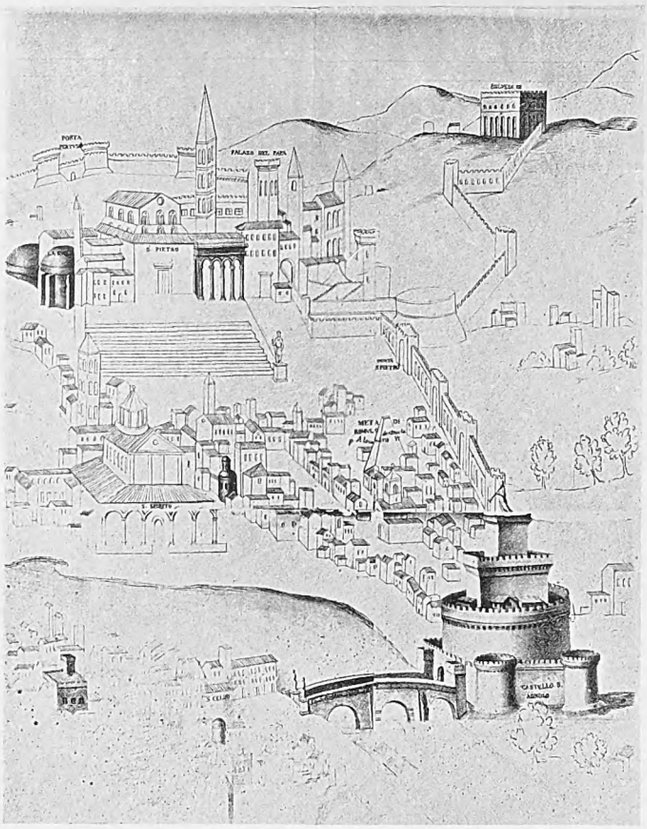


*A*—Part of the View of Rome in Schedel's "Liber Chronicorum"



*B*—Part of a Map of Rome (Mantua)

*C*—*St. Romold taking leave of Pope Stephen II,* by Colijn de Coter. Panel, 1.11 by 0.73 m. (Church of St. Rombaut, Malines)

*D*—*St. Romold renounces his bishopric,* by an unknown Flemish artist (Church of St. Rombaut, Malines)

Plate I. Three Views of Rome in the Flemish Exhibition

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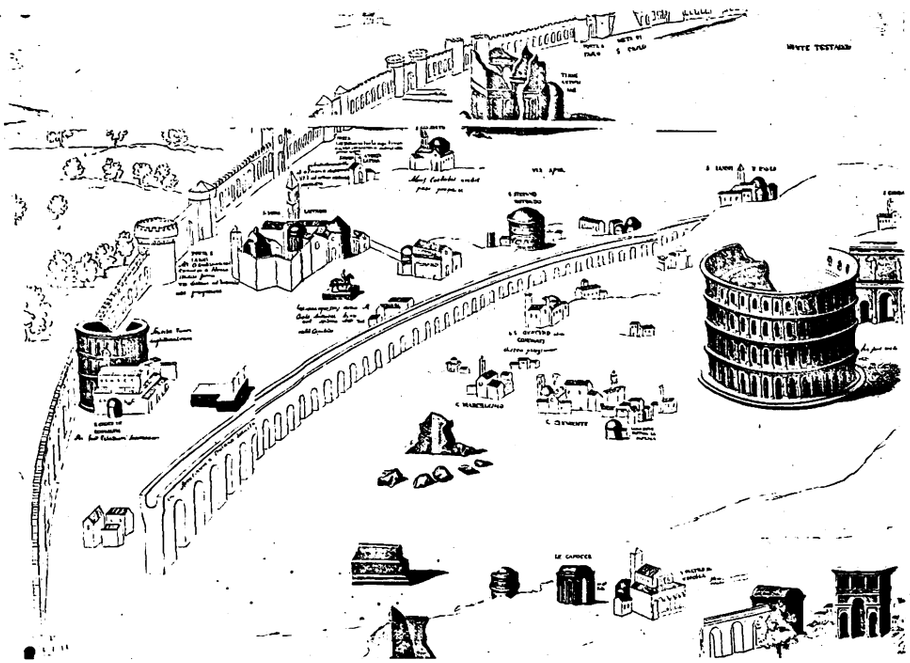

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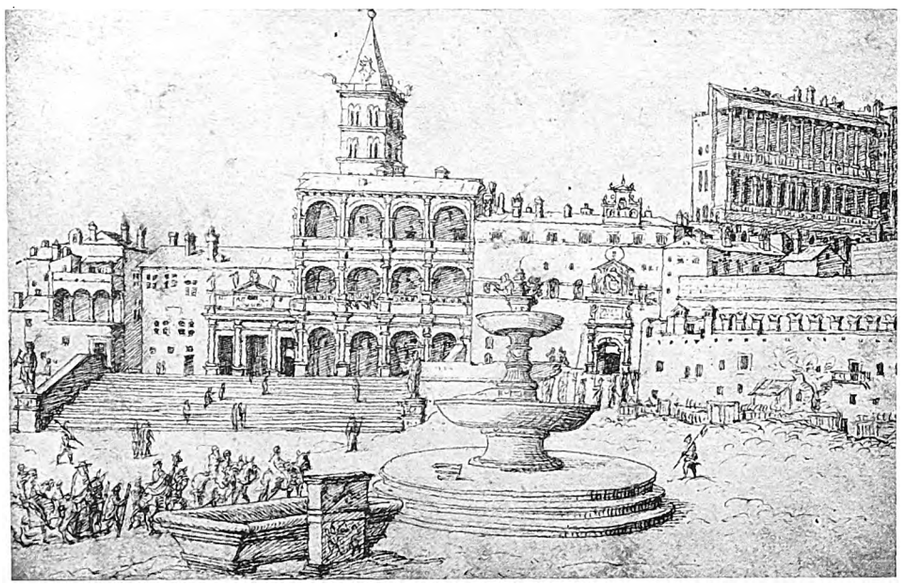
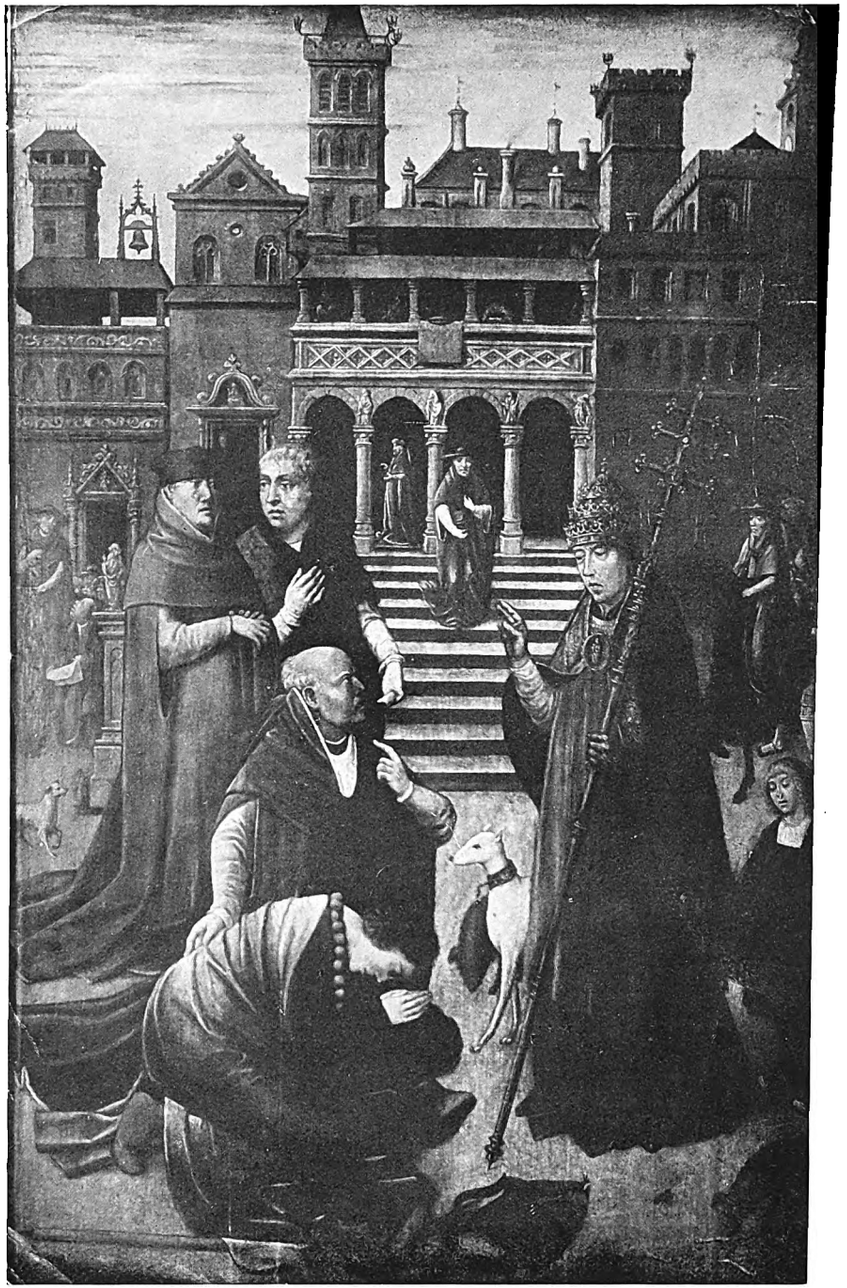


*A*—Part of a Map of Rome (Mantua); *B*—*St. Peter's Square, Rome,* by Jan Brueghel the Elder (?) (The Duke of Devonshire)



*C*—*St. Roch kneeling before the Pope.* Flemish school, 1517. Panel, 1.06 by 0.66 m. (Church of St. Jacques, Antwerp)

Plate II. Three Views of Rome in the Flemish Exhibition

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several stories on a light ground floor which, according to historians, must have resembled the loggia built at Siena by Pope Pius II. Without deciding the question we can recognize the interest of our picture as confirming the evidence of the works of Mantua and Nuremberg.

The Vatican palace shown on the right of our view is the building as constructed by Nicholas V (1447-55), on the original plan. It must have been added to by Innocent VIII or Alexander VI. Under Julius II, Bramante's loggia, decorated by Raphael, formed the façade (cf. Jan Brueghel I). Here it is shown flanked by two towers of which one, near the entrance, presents a clock, as shown in Schedel's plan. Another square tower, probably situated behind the palace, is to be seen between it and the campanile. The building which connects the Vatican with the loggia of the Benediction dates from the time of Paul II.

Having proved that Colijn de Coter worked from documents belonging to a known series, let us now examine the picture in St. James's Church, Antwerp: *St. Roch Kneeling before the Pope* [PLATE II, C]. We must first note that in this case the landscape is composed for the picture itself, the point of view being placed in the centre, so that the spectator sees the right side of the building on his left and the left side of those on his right.

The building which, from the central position and importance given to it, attracts the greatest attention is the loggia of the Benediction, which we already know in the works just examined. It consists here of a ground floor and a first floor bearing a general if not a detailed analogy to those seen in Colijn de Coter's picture. But it also has a second gallery placed very curiously upon the first. The artist worked in 1517 or a little earlier, as indicated by another panel in the series, and as we have said already, the loggia was finished during the pontificate of Julius II (1503-13). We get the impression that the appearance given to it by the painter combines contemporary information, probably purely oral, with an earlier sketch; he may have heard that at this time the tribune consisted of three stories, and, to the image he knew, he added a gallery similar to the one it rested on. But we must note that the building he depicts is in the style of the fifteenth-century documents and not of those of the sixteenth. He has quite clearly invented the statues placed on the capitals; the Virgin and Child in the centre flanked by St. Peter and St. Paul, and, on the outside, the Synagogue, which should be balanced by the Church.

Yet another statue of St. Peter, this time authentic, ornaments the foot of the staircase of the courtyard. The Mantua plan shows us the St. Paul which formed its pendant. Both dated from the time of Pius II, who had them made by Paolo di Mariano, also known as Paolo Romano. Under Pius IX they were relegated to the sacristy and replaced by modern work. The staircase, too, dated from the pontificate of Pius II.

We recognize in the remaining part of the view, from left to right:—

(1) The projecting wing of the Archpriest's Palace, a fifteenth-century construction of which a part has been suppressed for want of space.

(2) The façade of the atrium, with a single door, and that of the church itself emerging in front of the former; both greatly narrowed.

(3) The Campanile.

(4) The loggia of the Benediction, already described.

(5) A building of the time of Paul II, which was " la prima e la sequens aula paulina super portam palatii," of which the chronicler-bishop, Burchard (d. 1506), speaks in his Diarium.[7]

The supporting wall is an authentic detail. The door a little further back was restored under Innocent VIII. In the sixteenth century this difference of alignment seems to have disappeared. The clock above the entrance has been transported by the artist to the Archpriest's Palace.

(6) The building emerging behind these constructions seems to be the Sistine Chapel built under Sixtus V (from 1473-1481).

The obelisk is not shown on the Antwerp picture, nor is the work carried out by Bramante for the new Church of St. Peter, behind the old nave; that is to say the pillars bearing the arches of the cupola, already built in 1514 and which " pendant plus d'un quart de siècle, se dressèrent, semblables à des ruines de l'ancienne Rome."[8]

Everything leads us to relate the painter's view to an earlier document[9]; but it is difficult to decide from this mixture of truth and fantasy whether the painter had or had not been to Italy, and if the sketches from which he worked were his own. If they were, we must admit that this displacement took place long before the execution of the picture and that in consequence, the artist in question must already have been elderly in 1517.

The view of Rome which we have just been study is not the sole example of the care taken by the Master of the Life of St. Roch in giving accurate representations of the buildings shown; another panel in the same series also gives a very precise picture of the tower

[7] Enrico Stevenson, "Omaggio giubilare della Bibl. Vat. a Leone XIII," 1888.

[8] Marcel Reymond, " Bramante," p. 38.

[9] Which would, however, be later than 1481, the date of the completion of the Sistine Chapel.



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of Nôtre Dame, Antwerp; so good that we can add to the characteristics of this still little-known painter a regard for accuracy very unusual at that period.

A few words now about the drawing attributed to Jan Brueghel I. It was published by Egger, under the name of Martin Van Heemskerck.[10] If the view it gives resembles at first sight that drawn by M. Van Heemskerck,[11] with, however, a slight difference in point of view, the technique of the two drawings is not at all analogous; Van Heemskerck generally used horizontal hatching, while the drawing exhibited in London shows only oblique hatching, with a less sure stroke. The same drawing, it is true does not resemble those of Jan Brueghel in the British Museum, carried out after Mathew and Paul Bril respectively.[12]

Besides the difference in technique, the views of St. Peter and of the Vatican by Van Heemskerck and Jan Brueghel (?) show other differences in the buildings depicted. Thus the colonnaded portico, attic and pediment surmounted by statues, to be seen in the drawing exhibited in London, do not appear in Van Heemskerck's view which shows the façade of the atrium in a somewhat ruined condition and perhaps in process of restoration, to judge by the pedestals placed somewhat at hazard in front of the building. But this portico is not an invention on the part of the author of our drawing; it is also reproduced in other works, particularly in the anonymous wash drawings[13] which must be one of the last views of the buildings which interests us since it shows the obelisk in the centre of the square (1586) and the cupola of St. Peter roofed in (1590), while the Campanile, destroyed in 1610, is not there at all.

If, as Egger suggests, the portico was built in honour of Charles V's entry into Rome,[14] on April 5, 1536, its presence in the drawing attributed to Jan Brueghel I constitutes a terminus ante quem for the date of the execution of the sketch. A terminus post quem is supplied by the fact that the campanile is still shown with its spire, which was destroyed by fire under Pius V (1566-72), and replaced later by a round canopy.[15]

It is, then, impossible for Jan Brueghel I, who was in Rome from 1593, to have made this drawing from nature. If we persist in attributing it to him, we must regard it as the copy of an original sketch made between 1536 and 1572.

Egger has revealed on our drawing and that by Martin Van Heemskerck, the presence of broken arches at the left extremity of the loggia of the Benediction. It looks as if there had been a question of extending the portico along the whole façade of the basilica.

The Duke of Devonshire's drawing shows, besides, one detail not to be found in any other known view; the height of the plinths of the columns diminishes as if the buildings were constructed on an inclined plan. We recognize in the foreground the old fountain, begun by Innocent VIII and finished under Alexander VI, which was replaced, after the alterations by the Bernini's in St. Peter's Square, by the fountains which are there to-day.

Here, once again, we have affirmed the great interest of the Flemish Exhibition in London, which, while instructing a marvelling public, gave scholars numerous opportunities of focussing their opinions. We can prophesy that its influence will have a great effect on the progress of the history of Flemish Art.

[10] Egger, "Römische Veduten," 1911, Pl. 18.
[11] Egger. *Op. cit.*, Pl. 17, Vienna. S.A.H. des K.K. Hofbibliothek.
[12] British Museum, Inv. No. 20904/3. Macbeth, *Piazza della Bocca della Verita.* Egger. *Op. cit.*, Pl. 57. Inv. 420904/2. Macbeth. *Le Septizonium and the entrance tower of St. George the Greater.* Egger. *Op. cit.*, Pl. 95.
[13] Egger. *Op. cit.* Pl. 22. Count Lanckoronski's Gallery.
[14] Egger. *Op. cit.* Pl. 25.
[15] General Mar. Borgatti. "Borgo e S. Pietro nel 1300-1600," Rome, 1925, p. 120.

# THREE STUDIES BY AUGUST L. MAYER

## I—A HEAD BY VELAZQUEZ

IT has always been a great puzzle that all studies and sketches which Velazquez executed for his compositions have disappeared. But it would be absurd to deduce that he painted such compositions as the *Borrachos* or the *Hilanderas* without any preliminary studies; more especially as we know studies for his portraits, like that of the *Pope Innocent X*, in the Hermitage, for the Doria picture, and different studies for portraits of *Philip IV* and *Queen Maria Anna.* Many "sketches for large compositions," which have been claimed as genuine in former times have been rejected; most of them were "pasticci" made in the nineteenth century. The only study which has been unanimously accepted is that at the Hermitage — the *Head of a Young Man,* which served as a model for the early Budapest "bodegon" *Company at Table.*

I publish here another sketch [PLATE I, A], which I am perfectly convinced is a genuine work by the master. It is the study for the head of *Apollo* in *The Forge of Vulcan* [PLATE I, B] in the Prado. This large picture



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*A*—Sketch for the head of *Apollo* in *the Forge of Vulcan,* here given to Velazquez. Canvas (Messrs. Wildenstein, Paris)

*B*—*The Forge of Vulcan,* by Velazquez. Detail (Prado)

Plate I. Three Studies

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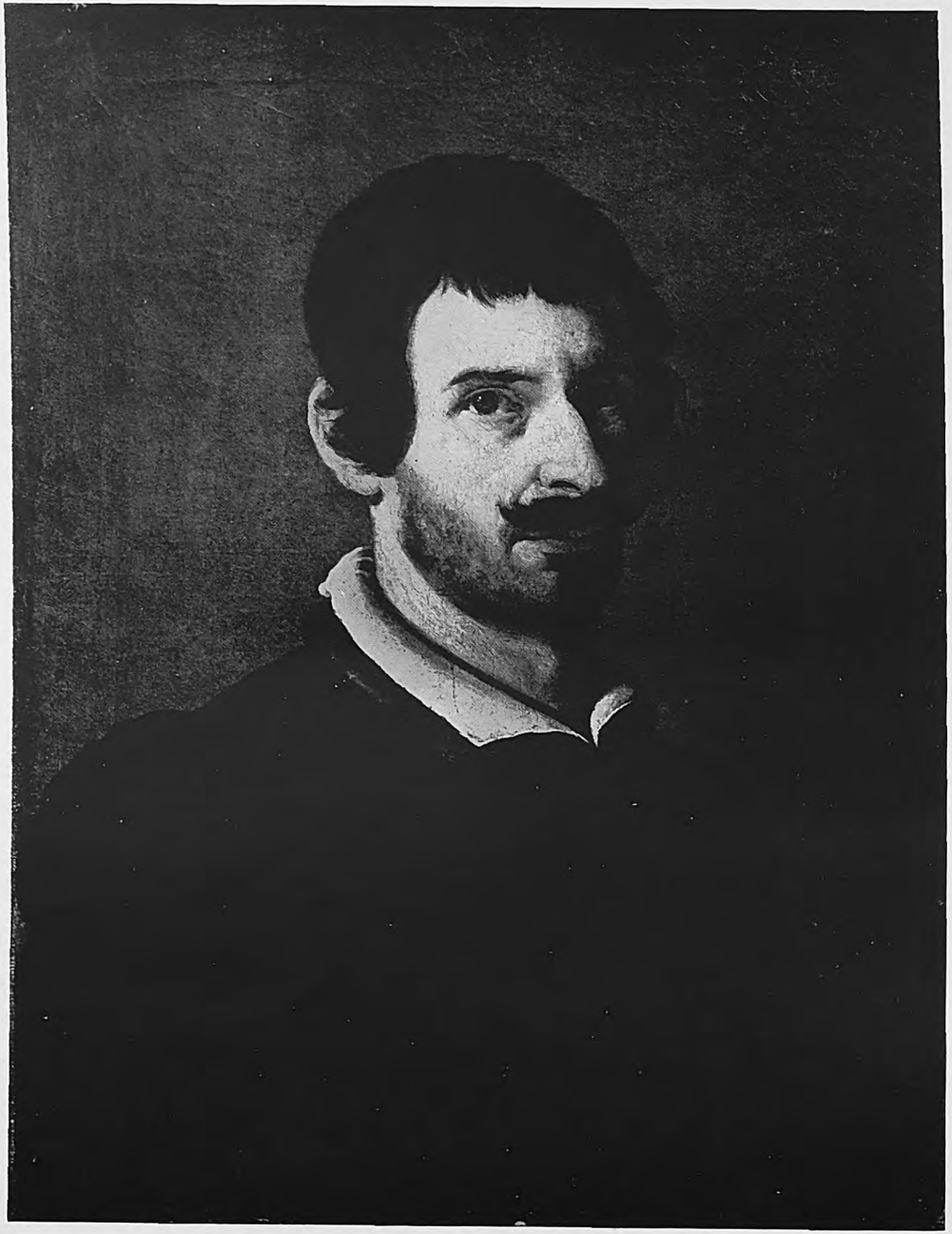

*A—Portrait of a Man,* here attributed to Velazquez. (National Gallery of Ireland. Dublin)

*B—Portrait of a Man.* South German School. Limewood panel (National Gallery of Ireland, Dublin)

Plate II. Three Studies

is known to have been painted in Italy in 1630, during the master's first visit to this country. It is therefore of significance that the study was brought by an English collector in 1840 in Genoa. There is an inscription written on paper on the back of the picture:

> Sketch of Bacchanal [*sic;* did the owner confuse *The Forge of Vulcan* with the *Borrachos?*]. Head by Velazquez. Bought of Signor Isola at Genoa 1840—and is original sketch for a figure in a large painting at Madrid. I prefer this to all my pictures but one.

The differences between the study and the head in the large picture are easy to distinguish. First, the neck is more fully covered with curls, but there are fewer laurel leaves. The ear is no more than indicated, but that quite sufficiently, and in a surprisingly impressionistic manner. The execution of the study is masterly and the technique very interesting as showing the development of the master's painting. There is no mistaking in this little work, the unique water-colour-like liquidity, the incomparable dynamism in the touch. We notice the affinity with the head of the Child—"Anima Christiana" in the *Christ at the Column* at the National Gallery, which has always been dated 1629, just before Velazquez left Madrid for Italy. And we notice the similarity with the treatment of the hair of the so-called *Sibyl* in the Prado, which is dated by the biographers of Velazquez either shortly before or immediately after the first Italian journey.

The flesh tints of the head of Apollo have the fine mother-of-pearl tone we are accustomed to find in a progressive accentuation in all Velazquez's pictures, after his Italian journey. It is obvious that in such a sketch the new modernist ideas of the great painter are more richly expressed than in the finished compositions and that he seems here more fully developed in his characteristic style than in the big Prado canvas. So much the more important is the discovery of so intimate a study, for it throws a welcome if not entirely unexpected light on our general knowledge of the art of Velazquez.

## II—TWO PORTRAITS IN THE IRISH NATIONAL GALLERY

IN the National Gallery of Ireland, in Dublin, there is a portrait [PLATE II, A] which is entered in the catalogue, published 1920, under the ascription "Salvator Rosa," and is described as a portrait of Guercino. The curator has recently altered this attribution, and the picture is now entitled, "Spanish School, male portrait." It is indeed sufficiently evident that the picture is Spanish, and I believe it is certainly of the Sevillan School; and if we try to identify its real author, I think we are confronted with a choice between several of the best artists working in Seville about 1615-20, the reason being that the effect is so powerful, so monumental in conception and so vivid and masterly in naturalistic expression as to betray such a gift for pictorial description of an individual and such a personal manner in the way in which it is painted, that no other than a great artist could have painted it. There remain very few names for selection. The elder Herrera and Velazquez. But Herrera is much more nervous, although the impasto does recall a little that artist's later technique.

If I hesitate to attribute the picture with complete confidence to Velazquez the reason is that, with all the power of its modelling, I just miss the supreme strength of draughtsmanship always noticeable in the early works of the master. In these he is generally more inclined to insist on the detail of an ear and to model an eye with a rather harder effect. On the other hand the collar in the Dublin picture is somewhat stiffer in modelling than anything of the kind one can find in the authentic work of Velazquez.

But I daresay my own objections are after all, hypercritical. I confess frankly that I do not know any other painter but Velazquez who could have executed in this noble manner and liquid technique passages like the hair and the beard in the Dublin portrait. Here, for the present, I must leave the problem.

The National Gallery of Ireland contains several very important German portraits, such as the *Count Monfort* by Strigel, still exhibited with the label "Huber" (published by L. Baldass as a Strigel in the "Staedel Jahrbuch" —II, 1922, p. 77). Then there is the portrait of *Hundertpfundt,* by Wolf Huber, and a male portrait attributed to Aldegrever (Cat. No. 73) [PLATE II, B]. The last bears the inscription ACTUM IN ANNO 1519 ETATIS SUE 36. But clearly it has nothing to do with Aldegrever, or with lower Rhenish Art. Mr. Thomas Bodkin examined the panel, which, as I had already suspected, is not of oak (which would be expected of a panel used by Aldegrever) but of lime, much favoured in Southern Germany.

The artist of this very impressive portrait seems to be as near to Baldung as to Cranach, but he is not identical with either of these masters. The weakest parts are the two hands; but the head is most powerful.



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# SHORTER NOTICES

GAINSBOROUGH BICENTENARY.—A striking tribute to the art of Gainsborough was paid by Sir Frank Dicksee, P.R.A., at the bicentenary celebrations held on Saturday, May 14, at the artist's native town of Sudbury Suffolk. The object of his remarks was to prepare the way for the very important exhibition of the art of Gainsborough and others to be held in the autumn in Ipswich. The exhibition will follow the same lines as the excellent Crome Centenary exhibition at Norwich. That is to say, it will include not only a fine collection of Gainsborough's own paintings but also examples of pictures by other artists, English and foreign, in whose environment Gainsborough worked. The Crome exhibition demonstrated the immense importance of organizing exhibitions of this kind, not as if the artists' pictures were merely rare curiosities or what people call "art treasures," but with an eye to their proper place in art history. At Norwich everybody felt at once that the sight of the Crome pictures, hung alongside those of his predecessors, contemporaries and followers, inspired one to realize as no book could, just what he meant to the art of his time.

Crome's place in English art is very important, but the place of Gainsborough is unique and the links connecting him with the art of the Continent are far stronger. The news that certain of the greatest public and private collections, including the National Gallery, are to be drawn upon for masterpieces of the art of Gainsborough and of his contemporaries is therefore exceedingly welcome, and there seems to be no room for doubt that Ipswich will offer next autumn one of the most illuminating art exhibitions of recent years.

THE NATIONAL ART-COLLECTIONS FUND.—The Annual Report of the Fund has been issued and is impressive as a record of the achievement of 1926. The acquisitions have been of even greater interest than usual and include the marble relief of the *Virgin and Child* by Agostino di Duccio, the Byzantine ivory of *The Last Judgment,* the ivory diptych from the fifth century, all now at South Kensington; the drawing for the Sistine *Adam* by Michelangelo and that of *A Young Man,* by Holbein, given to the British Museum; the *Portrait of a little Girl,* by Jacob Seisenegger, now in the National Gallery, and a number of pictures given to the Tate Gallery.

It is or ought to be unnecessary to call the attention of our readers to the very excellent work being performed by this Society or to repeat to them the Chairman's (Sir Robert Witt) appeal for still more members. The short illustrated history known as the "Aims and Achievements of the Fund" will be posted to anyone likely to be interested. The minimum subscription is only one guinea which carries with it many valuable privileges. Every Englishman interested in art should be a member both for his own sake and in the interests of the Society, and those of us who have not done all we can to induce friends to join deserve an uneasy conscience. Communications should be addressed to the Hon. Secretary, Hertford House, Manchester Square, London, W.1.

DEATH OF SIR SIDNEY COLVIN.—With the regrettable death of Sir Sidney Colvin one of the strongest links with the artistic and literary life of a past age is severed. The newspapers have all done justice to his merits and his memory and it would be superfluous to augment here what has been so well said of him as a man of many gifts, excellent culture, fine spirit and good citizenship. He will long remain in our memories as one who did splendid service both privately and as the occupant of several positions of great importance like the Directorship of the Fitzwilliam Museum, the Slade Professorship of Fine Art and the Keepership of the Print Room of the British Museum. His catalogue of the prints in Christ Church, Oxford, and many of his writings have a permanent value, and among the latter we recall with satisfaction the articles by him published in these pages.

DEATH OF DR. GABRIEL DE TEREY.—It is with much regret that we record the death of Dr. de Térey which took place after a short illness at Baden, near Vienna, on April 23. Dr. de Térey was well known to a wide circle of students of art in this country and his name was familiar to readers of this journal. Not many days before his death we were privileged to publish an article by him on Italian Pictures in the Keglevich Collection, and we publish a final article of his this month. Dr. de Térey's was a very loveable personality and he will be missed, especially in Budapest, with whose Museum of Fine Arts he was for long connected before he became Director. He was fond of English scholarship and of the English attitude to art and to life and even issued in our language an excellent little catalogue of the Old Masters in the Budapest Gallery.



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ISLAMIC ART AT THE HAGUE.—The delightful exhibition of Islamic art in the Gemeente Museum at the Hague will be open till the end of June. Selected by Dr. Gallois and tastefully arranged by him and Dr. Visser, the exhibition, which occupies four rooms, includes choice specimens of ceramics, metalwork, ivories, textiles, glass, bookbinding and miniatures. Dr. Gallois travelled far to find his exhibits, and museums and collections in Holland, England, Paris, Berlin, Brussels and Lyons have been laid under contribution. The largest room is devoted to ceramics and glass, with a few rare ivories in a small centre case. All the finest types of Islamic pottery from the ninth century to the seventeenth are represented and there are many pieces of exceptional interest for the student and collector. Other outstanding features are the Mossul metalwork and the Persian and Indian miniatures. The exhibition is small enough to be enjoyed without fatigue, and when it is said to represent Islamic art at its best it needs no further commendation. An excellent catalogue with illustrations and historical introduction is edited by Dr. Gallois. R. L. H.

# THE LITERATURE OF ART

**THE ORIGIN OF LUSTRE-PAINTING. BY W. B. HONEY.**

ISLAMIC POTTERY: A Study Mainly Historical. By A. J. BUTLER. xxv + 179 pp. + 92 plates (22 in colour). Ernest Benn. £12 12s.

The major part of Dr. Butler's handsome book is devoted to his theory of the Egyptian origin of lustre-painting, a theme first expounded by him in THE BURLINGTON MAGAZINE nearly twenty years ago. In the absence of proof to the contrary, his claim for the technical achievement may be allowed: M. Kelekian's well-known bowl, painted with a Coptic priest, alone would provide a sufficient proof of early Egyptian practice. But the fresh arguments Dr. Butler has now brought forward by no means strengthen his case. The so-called lustre on some Roman black-glazed pottery would be better described as a diffused metallic sheen, evidently quite distinct in origin as in effect from true lustre-painting. The passages of iridescence on an Alexandrian gilded glass medallion in the British Museum, if not due to decay, are more likely to have been produced by acids, as they would be at the present day. Dr. Butler describes the fine Mamluk fragment in the Victoria and Albert Museum, shown in his Plate XLI, as lustred, but it certainly is not, though a slight iridescence due to decay is noticeable in certain lights. He still regards the eleventh-century Persian traveller Nâsir-i-Khosrau, as a trustworthy witness and quotes his report of a "pottery" decoration used at Fostât in which the "colours change according to the ways in which you hold the vessel." Dr. Butler holds that this refers to a "colour-changing" lustre, distinct from mere metallic reflections, and that if the former had been made in Persia in his time, Nâsir would have known of it. Metallic reflections, however, are always liable to develop rainbow effects, and it is probable that Nâsir-i-Khosrau was not better informed than most tourists. Nâsir also reported, in his previous sentence, a *translucent* ware made at Fostât. No such Egyptian pottery vessel has survived, and if, as Dr. Butler thinks, a semi-opaque glass was meant, it is at least possible that the "pottery" with colour-changing lustre was also of the same material. The so-called Gombroon ware with pierced decoration filled with glaze has been suggested as perhaps the translucent type described by Nâsir, but Dr. Butler regards this as an imitation of Chinese porcelain and ascribes it to the sixteenth and seventeenth centuries. There is good reason, however, to date many Persian specimens of the kind to the thirteenth century or even earlier, whilst the Chinese wares so decorated were not made before the eighteenth century.

It is probable that knowledge of lustre-painting was quickly shared by potters in many parts of the Near East. Dr. Sarre's gold-lustred tripod dish from Samarra (ninth century) may be matched by fragments from Susa, as well as from Fostât. The gold-lustred Kairouan tiles closely resemble wares from both Fostât and Samarra, and Dr. Butler seems to have overlooked Mukaddasi's report in the tenth century of "golden tiles" in the Mosque built by Amr bin Lyth a century earlier at Nishapur, and as far east as Khorasan (see G. Le Strange: *Lands of the Eastern Caliphate*, p. 385).

In technical matters, in the knowledge of glazes and the like, the Egyptian potter may well have led the Moslem world, as he undoubtedly did the earlier civilizations of Western Asia. But one fears that Dr. Butler is too good a Hellenist ever to recognize the immensely important part played in Islamic (as in Christian) art by influences from Iran and Central Asia, and this very seriously limits his understanding and appreciation of Muhammadan design. To him the later Egyptian pottery suggests the methods of Pharaonic times "with the grace and naturalness of Hellenic ideals added." Whatever is of merit in Sassanian art derives from Greece. Even the merit of Persian pottery shapes lies in an imagined Greek derivation, "though one looks in vain for anything to match the mingled grandeur and refinement of the Attic hydria." The network design on Hispano-Moorish pottery is declared to be descended from a kind of Roman glass, resembling the later Venetian *latticinio*. In China, Hellenic influences were so strong that a splendid horse's head of Han pottery in the Eumorfopoulos Collection is "so purely classical in design and modelling that it might well be taken for, and indeed may be, a fine piece of Attic work"!

Dr. Butler claims to deal only with historically



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important classes, but while comparatively insignificant nineteenth-century wares from Bokhara are illustrated and discussed, there is no mention of the large and very important class of early pottery definitely attributable to the Samarkand district. This is distinct alike in design and material and probably date, from the period of the Samanid dynasty. Dr. Butler actually declares that no early pottery comes from the district, though Mr. Rackham has already called attention to the class in a note in Hannover's *Pottery and Porcelain*. These tenth-century wares are especially important documents as regards just those northern elements in design of which Dr. Butler takes so little account. The so-called Rhages " miniature " type is not even mentioned, and no description is given of the important wares conveniently labelled " Rakka," though these are quite distinct from the Persian in forms and colours.

The illustrations could not fail to include many very beautiful things, so rich is the field; but the absence of page references on these, and an inadequate index seriously limit the usefulness of a sumptuously-produced book.

**A SURVEY OF CHINESE ART. BY W. PERCEVAL YETTS.**

THE EXHIBITION OF CHINESE ART OF THE SOCIETY OF FRIENDS OF ASIATIC ART, AMSTERDAM, 1925. Edited by H. F. E. VISSER. 47 pp. + 66 collotype pl. (7 in col.). The Hague (M. Nijhoff). £17 17s.

Except two pictures, all the objects here represented were exhibited from Sept. 13 to Oct. 18, 1925, in the Municipal Museum at Amsterdam. Examples of ceramic art, which numbered about a third of the exhibits, are not included in this work, nor are the sculptures in stone. Most of the other important mediums of artistic expression are represented, and many of the excellent illustrations show the pick of well-known treasures borrowed from famous European collections.

Mr. Visser, far from following the usual perfunctory methods of editing, faces various perplexing problems with admirable caution and candour. He points, for example, to the absence of criteria for bridging the gap between the neolithic relics found by Professor Andersson and the products generally assigned to the Shang period. Also, he notes the dubious grounds on which attributions differentiating Shang from Chou are commonly based; and again, the scantiness of our information concerning native art during the four centuries which separated the Han from the T'ang. Besides these important topics, Mr. Visser discusses at some length the technique of early bronze casting, particularly in respect of the theory that certain white pottery fragments, engraved with designs recognized as characteristic of Chou bronzes, were in fact made primarily as models for bronze casting.

On the subject of labelling certain objects either Shang or Chou, Mr. Visser reasonably criticizes M. Vignier's vigorous article (*Rev. des Arts As*, III, No. 1, pp. 11-16), in which he reviewed the catalogue of the Loo jades, and denied Prof. Pelliot's tentative attributions, based on style and supposed provenance, to the end of the Shang dynasty. M. Vignier wrote: " J'affirme que les objets d'os ou d'ivoire Loo et Mallon sont Tchéou." By the light of present knowledge, no such emphatic opinion seems warranted. Future excavation may prove the falsity of all kinds of standards at present unquestioned by Eastern and Western critics; for many surprises are probably hidden in the soil of China.

Mr. Visser alludes (p. 9) to the well-known group of bronzes, brought by M. Wannieck to Paris, in a way which calls in question the widely circulated assertion that they are traced with certainty to the Ch'in dynasty (255-206 B.C.). The Ch'in attribution may be correct; but, so far as I know, the circumstantial details, published as evidence to support it, were based on nothing but the flimsiest foundations. The danger is that by dint of reiteration it may come to be regarded as established. When Mr. Koop's book on bronzes was reviewed in THE BURLINGTON MAGAZINE, of March, 1925 (pp. 145-6) a mild protest was raised against the giving of currency to what seemed to be misleading claims, and several queries were put forward as tests of authenticity. The queries have remained unanswered, and so one may assume that the so-called evidence is to be disregarded. The less confident manner in which M. H. d'Ardenne de Tizac now treats the subject in his recent work, *L'Art chinois classique*, pp. 273-6, encourages this conclusion.

A slip, apparently overlooked when the proofs were corrected, occurs in Mr. Visser's discussion of the interesting theory that the rare engraved white pottery functioned as models for bronzes. The text should say that the moulds are dissected in the casting process, not the models from which they are made. While quoting a sentence from my contribution to THE BURLINGTON MAGAZINE Monograph, *Chinese Art*, p. 37, Mr. Visser suggests that I might wish to revise it in the light of his argument. The sentence is: " Castings of the more elaborate types of ritual bronzes done in moulds have been found, but it seems likely, judging from the rough workmanship and lack of utility, that some were intended as dummies, perhaps for tomb burial." The words " rough workmanship and lack of utility " were meant to refer to certain bronzes presumably intended as dummies, but I blame myself for an ambiguous construction of the sentence, evidently liable to cause misunderstanding. There is no doubt that moulds were used largely in casting all types of bronzes in ancient China, as they are to the present day.

One small matter for criticism is the lack of uniformity in the transliteration of Chinese names and words. The size of the huge portfolio (measuring 3 ft. by 2 ft.), which contains the largest plates, may seem to some a slight blemish in a production which attains an admirably high standard.

**Chinese Paintings in English Collections.** BY LAURENCE BINYON. 68 pp. + 4 ill. + 64 pl. Paris and Brussels. (G. Vanoest.) £4 4s.

Notable Chinese paintings are few in this country, and some of the best have already been



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represented in previous publications by Mr. Binyon. This album proves that there are others, and the excellent reproductions of them add valuable documents to our too scanty criteria for appraising the most elusive of Chinese arts. Mr. Binyon calls to mind our tardy recognition that there existed a great art of painting in China, and he pays fitting tribute to the pioneer discernment of Dr. William Anderson. Anderson in 1873 was appointed professor of anatomy and surgery at the new Imperial Naval Medical College in Tokyo, and seven years later he brought home nearly two hundred Chinese pictures which went to form the nucleus of the British Museum collection. These pictures, accompanied with Anderson's illuminating catalogue, opened our eyes to a new planet. The darkness of the void up to that time may be judged from the words of Wells Williams in his *Middle Kingdom,* which was recognized then as the authoritative compendium on all things Chinese. " Painting," he wrote, " is rather behind sculpture, but neither can be said to have advanced beyond rude imitations of nature."

In the charming, but short, text Mr. Binyon sounds a warning against ill-founded generalizations and too ready belief in attributions. He says :

> We write with a facile pen of T'ang and Sung and Ming, forgetting often enough that each of these dynasties represents a period of three hundred years. I wonder how far our notions would have to be revised and rearranged if we could see before our eyes authentic specimens of each phase of art within each of these great periods; if by some miracle a gallery vast as the Louvre could be hung with Chinese masterpieces from the seventh to the seventeenth century! On what meagre relics and doubtful fragments have our assumptions to be founded!

The volume is inscribed to the memory of Professor William Bateson, whose lamented death occurred while it was being compiled. Those who had the privilege of knowing him remember his love of Chinese art. Many of his Chinese pictures have been presented by Mrs. Bateson to the British Museum. One here reproduced (PLATE XLVIII), *Birds and Lychees,* vividly recalls to the present writer his stimulating habit of enthusiasm. While eulogizing this picture, he would, as art critic, point to the grace and spirit of the draftsmanship; and, as man of science, to the painter's intimate understanding of plant life. Mr. Binyon truly says : " It would be hard to find better flower painting of its kind." W. P. Y.

**Forgotten Shrines of Spain.** By MILDRED STAPLEY BYNE. 312 pp. + map + 67 illustrations. (Lippincott.) 21s.

Mrs. Byne, who with her husband produced a book on Spanish gardens and patios has now written one on the architectural beauties and treasures of eight celebrated Spanish monasteries and shrines: the Benedictine abbeys of S. Domingo de Silos and S. Zoil de Carrión de los Condes in Old Castile; the Charterhouse of Sta. Maria del Paular in New Castile; the monastery of Nuestra Señora de Guadalupe in Estremadura, formerly Jeronymite and now Franciscan; the Franciscan houses of Sta. Clara de Moguer and Sta. Maria de la Rábida in Andalusia; the abbey of nuns of the sovereign military order of St. John of Jerusalem (knights of Malta) at Sigena in Aragon; and the Cistercian abbey of Sta. Maria de Poblet in Catalonia. The most celebrated of all, Monserrat, is, it will be noticed, not included, probably because it is better known than those selected by Mrs. Byne. Many of the illustrations, from photographs by Mr. Arthur Byne, are of considerable interest: among the rest attention may be called to the cloisters of Silos, San Benet de Bages, Lupiana, San Cugat and Gerona, the porches of Sigena and Ripoll, and the marble retable of El Paular. The book contains interesting matter of a non-technical kind, and is well produced: but why do the publishers barbarously disfigure the title page by pasting the address from a sheet of their London notepaper over the original imprint? E. B.

**The Ryijy Rugs of Finland.** By U. T. SIRELIUS. 251 + x pp., with 334 ills. and 93 col. pl. Helsingfors (Otava Publishing Co.); England (Batsford). £2 10s.

Readers of this book will quickly see that the story of rug-weaving in Finland has now been fully told. Perhaps the only aspect of the matter on which informative light may still reasonably be looked for has to do with the early beginnings of the craft. The oldest Finnish rug known to the author belongs to the last years of the seventeenth century, and examples earlier than the middle of the eighteenth century are not numerous. Is it too much to hope that there may yet lie undisturbed in the attics of some old building a fragment of still earlier date? It is already shown that rug-making in Finland goes back to mediæval times; but it has to be borne in mind that these rugs were largely the work of humble people who made them for use and not for ornament.

The book is an epic of Finnish craftsmanship; it tells the story of what is claimed to be the best expression of the artistic genius of the country in the past. The national interest of the subject has been duly recognized by Government grants for research, and further aid towards the preparation of this handsome volume has been given by owners who have defrayed the cost of reproducing examples in their possession.

The English translation is remarkably well done, and the volume is in all respects on a par with the original edition. The excellent series of coloured and uncoloured illustrations will interest those concerned in the teaching of handicrafts—showing (as they do) the close association that may subsist between pattern-designing and every-day life. A. F. K.

**Die Kirchen der Bettelorden in Deutschland.** VON RICHARD KRAUTHEIMER. 150 pp. + 46 plates. Cologne. (F. T. Marcan.) M. 23.

**Die Gotische Baukunst in Frankreich und Deutschland.** By DR ERNST GALL. 390 pp. with 206 ills. Leipzig. (Klinkhardt and Biermann.) M.26.

In this, the second volume of the series, "Deutsche Beiträge zur Kunstwissenchaft," ably edited by Professor Paul Frankl, Herr Richard Krautheimer deals with the church buildings of the German Mendicant Order of Friars. The very attractive subject is treated with a perfect competence which makes this book a real asset to students of architecture. The illustrations are so



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well selected and well produced that in themselves they make a good summary of the architectural activities of the Mendicant Fraternity.

Dr. Ernst Gall's book, which is the second volume of the series, " Handbooks of the History of Art," is the first part of a work dealing with Gothic architecture in Germany and France, and is given up entirely to the period from the middle of the eleventh to the end of the twelfth century in Northern France. Dr. Gall sketches the development of this architecture in an admirable manner, from the very beginning up to " high " Gothic, which is left for the second volume. This book, as it is beautifully illustrated from eleventh and twelfth-century church architecture, should appeal equally to art students and the general public. S. P.

# ART IN FRANCE

THE LOUVRE.—The department of Far Eastern Art continues to grow. Among its recent acquisitions is a pre-historic Chinese pot of ample and majestic form, a form which sums up and incarnates the art of archaic China. We only know of two other examples of pots of the same family, one in the British Museum, the other in the Raphael Collection. Further, two inlaid bronzes of the Han period have also just found a place in the Louvre. The first is a plaque showing entwined dragons naturalistically treated. The second shows a stylization, or rather a schematization, of a serpent, the body being reduced to a horizontal line slightly waved. The spirituality of ancient Chinese art is manifest in this work, the plastic value of which transcends all western standards.

The Wei Buddha in stone (1.50 m. high) which M. David Weil has just offered to the Museum comes, according to Dr. Sirén, from one of the sacred grottos of Yün Kang. M. Salles compares it in an article in " Beaux-Arts " to the French Romanesque sculptures of the twelfth century.

M. Marquet de Vasselot refers to an article by Dr. W. P. Yetts (" Discoveries of the Kozlov Expedition," BURLINGTON MAGAZINE, April, 1926) to support his view that the recently acquired perfume-burner, attributed to the Han period, shows the influence of Scythian art. This object, composed of three disparate objects (a quadruped, ridden by a man bearing on his head the incense burner itself) is definitely asymmetrical in structure. Indeed, one does not see the harmonic relations which the artist must have wished to establish between the parts composing the whole. But the qualities of this incense burner are not those of proportion. They reside not in the construction, but in the original treatment of the details. The symbolical themes, the cavalier and his fantastic mount are deformed with singular boldness. The artist has contrived an admirable decoration for them. The incense burner consists of a cup and conical cover very finely pierced and decorated with animal motives. The cover is completed with a bird like a peacock. The whole outline is sensitive and arabesque, even slightly precious. I cannot see in it the signs of barbarism remarked by M. Marquet de Vasselot.

AT THE PAVILLON DE MARSAN.—The Musée des Arts Décoratifs has organized, with the help of the great Dutch collectors, an exhibition of sculptures, textiles, arms and miscellaneous objects in gold, silver, copper, bronze and wood from the Dutch Indies. This exhibition does not bring to light any masterpieces. It contains also too many mediocre objects, quite modern and ethnographical rather than of æsthetic or archæological interest. But we can see there examples of Javanese art which reached its culminating point in the eighth century in the temple of Boro-Budur. (We know that Muhammadanism reached Java in the fifteenth century and that it made an end of native sculpture). Javanese sculpture is a provincial form of Hindu sculpture. But, like Khmer sculpture, of which, however, it possesses neither the energy nor the severity, it dispenses with Hindu hieratism.

We should have liked to see more objects deriving from New Guinea. The dance shields and canoe prows exhibited, marvellous specimens of a ritual and totem art, are nearly all lent by the Ethnographical Museum of the Trocadero. The art of New Guinea, like all Oceanic art, is better known in Germany and Holland than in France.

The Batik and Itak textiles, particularly the latter, show a very rich and varied array of geometric motives. These display certain similarities with the decorations of Aztec bas-reliefs, though it is naturally impossible to establish a connexion between pre-Columbian art and that of the Dutch-Indian archipelago. Noticeable too are the doors in carved wood from the Island of Bali. The sculptural technique of these doors as well as the spirit of their decoration, once more attests the impress of the East and, who knows, perhaps also of the Far East, on the Gothic Sculpture in bas-relief, called " sculpture au trepan." The famous Javanese marionettes and the dance masks from Bali are of secondary æsthetic interest. WALDEMAR GEORGE

# LETTERS

## THE IDENTIFICATION OF FORGED PICTURES.

SIR,—In the May number of THE BURLINGTON MAGAZINE, there is an article by Mr. Roger Fry (" The Authenticity of the Renders Collection ") dealing with the question as to whether certain of the pictures shown in the Flemish Exhibition are forgeries or not.

With all due respect to Mr. Fry, I propose to take this article as an example of how not to settle the authenticity of a picture.

There are two ways in which this question as to authenticity can be approached. The art critic, basing his conclusions on his knowledge of pictures, may tell us that he is satisfied as to the authenticity of a picture because of its merits



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as a work of genius and because of its revealing the special style and methods of the artist. To this, the chemist has no reply, unless he himself is asked to examine the picture and decide its date by the pigments used in the painting.

In a recent notorious case in Holland, a leading art expert of the day in connexion with Dutch art, having given his decision that a picture was by Frans Hals, a decision based upon its artistic merits, the chemist on examination proved the picture to be painted with modern pigments, and an X-ray photograph revealed modern French wire nails in the structure of the panel. If then the chemist is not actually called in to make an examination he accepts with due reverence the conclusions of the art critic based upon style and manner of painting.

The surprising thing in this article by Mr. Fry is that he frankly abandons his position as an art critic and bases his conclusions on such matters as come within the region of expert chemical enquiry. He tells us that the authenticity of many of the pictures shown in the Flemish Exhibition has been doubted, and then proceeds to distribute his conclusions as to whether certain pictures are forgeries or not, based not upon their artistic merits, but upon the appearance of the crackle. He seems to be satisfied that no forger can produce a crackle which successfully imitates the results of time upon an oil picture painted on gesso.

There is, I understand, more than one method of producing such a crackle artificially and I fear that Mr. Fry is on very doubtful ground when he accepts the appearance of the crackle as a proof of authenticity. At any rate, it is obvious that he is abandoning his position as an art critic and entering into questions as to the substance and material of the picture which can only be decided by a thorough scientific examination.

One of the most remarkable instances is his discussion of the picture called *The Bird Trap* and attributed to Brueghel. Mr. Fry tells us quite frankly that he was originally so satisfied as to the genuineness of this picture that he selected it as an example of Brueghel's work for reproduction in THE BURLINGTON MAGAZINE and now because he is not satisfied as to the condition of the crackle, he rejects it as a modern forgery.

He has come to the ingenious conclusion that an old picture covered with a genuine crackle has been taken, the paint removed by rubbing down and a new picture painted upon the old crackled surface, and he bases this conclusion on the fact that where there has been loading of pigment no crackle is visible. There is obviously another possible explanation, namely, that where there has been a heavier loading of oil paint, the crackle which is found on the thinner parts of the painting has not taken place, and it is surely evident that before coming to so sweeping a conclusion, a most careful examination of the picture would be necessary under the microscope.

I believe, I was the first to point out that information could be obtained as to repainting, and forged signatures by examination under a low-power microscope to see whether the finer cracks had been bridged by the new paint. The cracking of a picture is a very complicated process and may take place in stages, varnish cracks having to be distinguished from paint cracks, and paint cracks from cracks in the gesso or priming. That Mr. Fry's ingenious theory could be proved to be right or wrong by an examination of the picture under the microscope is quite possible, but to come to such a conclusion merely by the eye or by a lens is not justifiable.

Of what value is the artistic judgment of the expert, if having selected a picture for reproduction in a magazine as a fine example of a master's work, he is prepared to condemn the picture quite frankly on the second inspection because he is not satisfied as to the nature of the crackle appearing on the surface.

Mr. Fry having abandoned his claims as an art critic and based the question of authenticity on the examination of the surface of the picture, is it evident that the right person to consult is the chemist? The only reliable way of settling the date of a picture is by an examination of the pigments used in painting the picture. For this purpose very often a microscopic examination of the surface is sufficient. Where necessary this can be checked and confirmed by the removal of very tiny fragments, which can be done without any injury to the picture, and their investigation by means of microscopic analysis.

I do not know if the question as to the authenticity of a certain number of the pictures in the Flemish Exhibition is a matter of importance, but if so, the skilled chemist can give a decision one way or the other which is final and cannot be questioned. He cannot, of course, decide whether the picture is by a master or by one of his pupils but he can decide whether a picture was painted in the fifteenth or the nineteenth century.

The art critic having frankly admitted that he is unable to decide whether a picture is forged or not on its artistic merits, it is surely foolish of him to dabble in an amateur way with scientific methods of identification for which he has had no training and has neither the knowledge nor the necessary apparatus.

Yours faithfully,

A. P. LAURIE

Our readers will be interested to read the above letter, which was received by us shortly before the appearance of Professor Laurie's letter in *The Times* of May 20.

Unfortunately Mr. Roger Fry is abroad, and so deprived of the opportunity of replying at once to Professor Laurie's criticisms.

It may be that our correspondent is entirely in the right, but we suspect him of stating his case over-emphatically. Have we really to go as far as to exclude entirely the evidence of our eyesight in judging the age of a painting? Is the art critic who does not say, "I have no opinion as to whether that picture was painted in the seventeenth or the eighteenth century," to be regarded as a mountebank? Professor Laurie believes that even the most experienced eye is not only liable to make a certain number of errors, but that it is an instrument wholly unfitted for this particular task. On the one hand, there is Professor Laurie's belief that the art critic may be expected to be generally successful in differentiating between master and pupil, but not between period and period. Our own experience, we think, is just the opposite of this. Then is Professor Laurie not claiming



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for the scientist rather more than he deserves? Does not one's past experience of the scientist's decisions force us to accept these with some degree of hesitation? Professor Laurie makes him out to be infallible, as though not only his microscope but he himself were a scientific instrument, free from human imperfections. We are invited to believe that the date of a picture can be ascertained as certainly as can the mass or volume of a gramme of water; but supposing the whole body of critical opinion favours a given attribution to the fifteenth century, but one scientist favours the twentieth, does Professor Laurie feel sufficiently sure of his ground to turn as a matter of course a deaf ear to everybody but the scientist? At present are we not rather at the stage when two scientists might conceivably differ? Or, to put it another way, ought we not for the present to listen to all sorts of evidence besides that of the scientific expert, as the jury, while giving due weight to the opinion of Dr. Spilsbury, still feels it prudent to listen to the evidence of the old lady who insists that the weed-killer was all used on the garden path?

We very much hope that we are wrong, and that our correspondent is right, and we have pleasure in inviting Professor Laurie to demonstrate in these pages, by means of photographs or otherwise, precisely how the age of a picture should in his opinion be determined. It would, of course, be childish to deny that only a scientific method will ultimately prove effective in this matter. The question which many of our readers will be inclined to ask is, "How reliable are the tests on which Professor Laurie is prepared to rely?"

By way of supporting Professor Laurie (though he probably stands in little need of that), we throw out the confession that among the many art critics who have written to us giving their opinions of the ages of pictures in the Flemish Exhibition there is nothing like a concensus of opinion.—EDITOR.

SIR,—In discussing the recent Exhibition of Flemish Pictures in the March BURLINGTON MAGAZINE, Mr. Roger Fry manifests some slight hesitancy in accepting the brilliant portrait of *Michel Ophovius* as being by Rubens. May I assure Mr. Fry that the attribution has received entire support from the finest critical judges in Europe, and that the extraordinary modernness of the picture is only another manifestation of the inability of Rubens's genius to abide within the limitations of his own epoch.

In a letter published in the same issue Mr. Hugh Blaker, in his delicate, self-revealing way, groups this fine picture with two others, of which he says: "Some obviously (almost comically) spurious works of the later Flemish School, as, for instance, Nos. 259, 262, and 268. I very much doubt if the paint in one of these pictures is quite dry." I am sure Mr. Blaker will be glad to learn that the *Ophovius*, at least, is fully authenticated, both as regards age and authenticity, and that it was only loaned to the Exhibition upon the enthusiastic and persistent invitation of Monsieur Hulin de Loo, who would take no denial.

Yours faithfully,

A. L. NICHOLSON

SIR,—Mr. Roger Fry raises an interesting question when he doubts the authenticity of *The Bird Trap* which was ascribed to Pieter Brueghel the Elder in the Flemish Exhibition at Burlington House. M. Gaston Neumans, of Paris, possesses an almost similar and better work of about the same size, the main differences being in details of the small figures on the banks of the river. This picture is signed and dated a year or so before the death of Pieter Brueghel the Younger, and I look upon it as the work of this artist; that is, so far as one can disentangle the family of Brueghels—by no means an easy matter.

The picture at Burlington House struck me as a contemporary version of the comparatively well-known composition, certainly the best of many I have seen. One small copy is in the Fitzwilliam Museum, Cambridge, and others have appeared in the London auction rooms from time to time. The subject is a well-known one on the traditional Brueghel manner. I have made a close study of both pictures and I am confident that the version at Burlington House was neither a forgery nor a modern copy. The pictures are identical in the age and quality of the pigment. I removed the old varnish from M. Neumans's picture. Mr. Fry's first impression was probably correct, except that the signature and date on the Neumans version—this being the better picture—rather negatives the idea that it could have been by the elder Brueghel. The signature was very small, and there could quite possibly have been some misreading of the date. Apart from the evidence of the pictures, the numerous old copies show it to have been a favourite subject of the Brueghels.

It may be that Mr. Fry was misled by the fact that certain pigments on old oak panels will sometimes show hardly any evidence of craquelures, even when painted very thinly, while the more solidly painted portions, such as the sky, will be closely effected. I am sorry to disagree with Mr. Fry, but I fail to find any evidence in support of the theory that the picture was not a genuine old work in the manner of the younger Brueghel, so far as we know it. The whole Brueghel family seemed to revel in producing numerous versions of the same subject. The only doubt in my mind was the signature, the supposed date of which would point to Pieter Brueghel the Elder.

Yours faithfully,

HUGH BLAKER

## THREE PICTURES AT TRAFALGAR SQUARE

SIR,—The National Gallery authorities have recently hung next to one another in the east vestibule three pictures attributed to Schiavone—No. 1476, *Jupiter and Semele* and two small square pictures which seem to be those entered in the catalogue as Nos. 1883-84, "lent Dublin 1860." It is immediately apparent that the three pictures are not from the same hand and I would suggest that the *Jupiter and Semele* is, in reality, a Tintoretto. Cassoni panels by him are rare but six at Vienna (also formerly given to Schiavone) were published by Baron von Hadeln in the "Zeitschrift für bildende Kunst," 1922, pl. 27 ff. and one of these shows foliage painted in a very similar fashion to that in the National Gallery picture.

A most convincing parallel, both in the type of foliage and in the treatment of clouds round the descending God, is afforded by the *Resurrection* formerly belonging to Sir William Farrer (Photo Braun 29191). The colour is also quite in Tintoretto's style.

Yours faithfully,

ELLIS K. WATERHOUSE



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DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

LEICESTER GALLERIES. Pastels, *France*, by Esther Sutro (Mrs. Alfred Sutro). Paintings and Water-colours by William Yarrow.

PATERSON, W. B. The collection of Pictures and Water-colours belonging to the late Mr. W. A Coats, at the R. B. A. Galleries (opens January 5).

ROYAL ACADEMY. Flemish and Belgian Art, 1350-1900 (opens January 8).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours by P. H. Jowett.

WALKER GALLERIES. The Embroiderers' Guild (opens January 26).

*Brighton* :

PUBLIC FINE ART GALLERIES. Works by Members of the Brighton Arts Club and Sussex Women's Art Club.

*Manchester* :

CITY ART GALLERY. Northern Photographic Society.

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING JANUARY

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. January 4, 11, 13, 18, 20, 25 and 27, Jewellery. January 3 and 14, Quarterly Sale of Bronzes, Pictures, China, etc. January 18, Pictures.

HARMER, H. R. January 3, 10, 17, 24, 25 and 31, Stamps.


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*Further information, and a Summary of the Achievements of the Society during the first nineteen years of its existence, may be obtained on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1.*

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# GALLERY AND MUSEUM ACQUISITIONS

NATIONAL PORTRAIT GALLERY.

*Walter Savage Landor*, 1775-1864. Poet and prose writer; author of "Imaginary Conversations of Literary Men and Statesmen." Marble copy, formerly belonging to Charles Dickens, from a bust by JOHN GIBSON, R.A. Presented by Mrs. E. Layard. (Room XXI.)

*Sir Henry Mortimer Durand*, P.C., G.C.M.G., etc., 1850-1924. Indian Civil Servant and Diplomatist. Successfully negotiated the settlement of the Afghan Frontier (the "Durand Line") in 1893. Minister at Teheran, 1894. Ambassador at Madrid, 1900, and at Washington, 1903. Painted at Washington, 1904, by W. THOMAS SMITH. Canvas, 24 x 20 ins. Presented by a body of Subscribers. (Room XXXIV.)

*Alfred James Hipkins, F.S.A.*, 1826-1903. Well-known authority on keyboard instruments; author of "Musical Instruments, Historic, Rare and Unique," 1881. Painted, 1897, and presented by his daughter, Miss Edith J. Hipkins. Canvas, 27 x 32 ins. (Room XIX.)

*John Doyle*, 1797-1868. Portrait-painter and caricaturist; produced in Lithograph, under the signature of "HB," refined satiric portraits of the political celebrities of 1829-51. Drawing by his son, HENRY EDWARD DOYLE, C.B. Paper, 18¾ x 13¼ ins. Presented by his grandson, Sir Arthur Conan Doyle, M.D. (Room XXIX.)

*John Bradshaw*, 1602-1659. Regicide. Presided at the trial of Charles I. Miniature. ARTIST UNKNOWN. On card, 1⅞ x 1½ ins., oval. Presented by H. Bradshaw-Isherwood, Esq. (Miniature Case, Room XXX.)

*Edward John Trelawny*, 1792-1881. Author and adventurer; associated with Byron and Shelley in Italy and with Byron in the Greek struggle for independence; published "Adventures of a Younger Son," 1831; sat in 1874 for Millais's *North-West Passage*, now in the Tate Gallery. Pen and ink sketch by JOSEPH SEVERN. Paper, 5¾ x 4¼ ins. Presented, 1926, by Lt.-Col. C. F. Call, through the National Art-Collections Fund. (Swing Frame, Room XXVIII.)

*Arthur, Prince of Wales*, 1486-1502. Elder son of Henry VII and brother of Henry VIII. Painting. ARTIST UNKNOWN. Panel, 22½ x 17 ins. Lent by the Duke of Northumberland, K.G. (Room I.)

*King Edward IV*, 1442-1483. Painting. ARTIST UNKNOWN. Panel, 22½ x 16 ins. Lent by the Duke of Northumberland, K.G. (Room I.)

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

CERAMICS.

Two Panels of painted glass, by HANS CASPAR GALLATI, of Wyl. SWISS, dated 1675. Purchased from the funds of the Captain H. B. Murray Bequest.

Cream Pan, enamelled earthenware, painted in blue. Marked A K. DUTCH (Delft): probably made by ADRIANUS KOEX, at the "Greek A" factory; late 17th century. Presented by Louis Gautier, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*SIR E. BURNE-JONES, Bart. Sketch-book.

*TURNER'S "Liber Studiorum": Etched states of *Ships in a Breeze, Scene in the Campagna and East Gate, Winchelsea.*

PAINTINGS.

SAMUEL PALMER. *In a Shoreham Garden.* Water-colour Drawing.

CHARLES BOIT. Enamel portrait.

G. HAUGH. Miniature portrait. Presented by Danton Guerault, Esq.

METALWORK.

Enamelled gold chain. ENGLISH. 16th century.

Collection of CHINESE and JAPANESE Bronzes and other metalwork (and ceramics). Presented from the collection of the late Ernest A. Brooks, of Long Island, U.S.A., by members of his family.

TEXTILES.

Orphrey Panel of Opus Anglicanum representing St. Lawrence. ENGLISH; first half of 15th century.

Chasuble of red velvet with embroidered orphreys. FLEMISH work, probably made for Spain. First half of 16th century. Presented by Miss L. B. Randell.

# PUBLICATIONS RECEIVED

BATSFORD.

BLUM (ANDRÉ S.) and TATLOCK (R. R.). *A Short History of Art.* 291 pp. ill. 21s; BRANDON-JONES (ANNE). *Simple Stitch Patterns for Embroidery.* 39 pp. with 13 pl. + 1 col. pl. 2s. 6d. and 3s. 6d.

BLES.

RACKHAM (BERNARD). *Early Netherlandish Maiolica* with special reference to the tiles at The Vyne in Hampshire. 136 pp + 55 pl. (12 in col.). £3 3s.

BRITISH MUSEUM.

*March; the Last Supper; Scenes from the Life of Christ.* Three Christmas cards consisting of coloured reproductions from illuminated MSS. 1s. each, post free.

CAMBRIDGE UNIVERSITY PRESS.

WALSTON (SIR CHARLES). *Alcamenes*, and the establishment of the classical type in Greek art. 254 pp. with 208 ills. 30s.; *The Fleuron* No. V. A journal of typography edited by Stanley Morison. 205 pp. 21s.

CHAMPION, PARIS.

GRAVES (F. M.). *Deux Inventaires de la Maison d'Orléans* (1389-1408). 180 pp. + 1 pl. (Bibliothèque de XVe Siècle, Tome xxxi); DELATTE (ARMAND). *Les Manuscrits à Miniatures et à Ornements des Bibliothèques d'Athènes.* 128 pp. + 48 pl. (Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège. Fascicule xxxiv.)

FRANKFURTER VERLAGS-ANSTALT.

PINDER (WILHELM). *Das Problem der Generation in der Kunstgeschichte Europas.* 168 pp. + 29 pl. M.6.50.

FREDK. HOLLYER.

*BLAKE (WILLIAM). *All Religions are One.* 12 facsimile pl. 15s.

HUEBSCH, NEW YORK.

*WALKOWITZ (ABRAHAM). *One Hundred Drawings.* 22 pp. + 100 pl. $10.

JACKSON, WYLIE AND CO., GLASGOW.

*FLEMING (J. ARNOLD). *Modelling and Pottery Painting.* 56 pp. ill. + 7 pl. 3s. 6d.

MEDICI SOCIETY.

MEW (EGAN). *Battersea Enamels selected and described.* 27 pp. + 6 col. and 72 half-tone pl. 17s. 6d.

MILFORD: HARVARD UNIVERSITY PRESS.

*Art Studies*, Mediæval, Renaissance and Modern. Edited by members of the Departments of Fine Arts at Harvard and Princeton Universities. 153 pp. + 65 pl. 31s. 6d.

OXFORD, CLARENDON PRESS.

*A Catalogue of the Ancient Sculptures preserved in the Municipal Collections of Rome: The Sculptures of the Palazzo dei Conservatori.* By members of the British School at Rome; edited by H. Stuart Jones. Vol. I, 407 pp; Vol. II. 124 pl. Text, 31s. 6d.; Plates, 84s.; 2 Vols. 100s.

PIPER, MUNICH.

DVORÁK (MAX). *Geschichte der italienischen Kunst im Zeitalter der Renaissance.* 194 pp. + 97 pl. M.20; WORRINGER (WILHELM). *Aegyptische Kunst*, Probleme ihrer Wertung. 111 pp. + 29 pl. M.12.

GOMBOSI, BUDAPEST.

GOMBOSI (GEORG). *Spinello Aretino, eine stilgeschichtliche Studie über die Florentinische Malerei des ausgehenden XIV. Jahrhunderts.* 144 pp. + 20 ills.

PRESTEL-VERLAG, FRANKFURT A.M.

*Zeichnungen alter Meister in der Kunsthalle zu Hamburg. Niederländer: neue Folge.* Portfolio containing descriptions + 31 facsimile pl. (XII Veröffentlichung der Prestel-Gesellschaft.) M.200.

SIMPKIN, MARSHALL, HAMILTON, KENT.

*CHRISTY (MILLER). *The Bryant and May Museum of Fire-Making Appliances; Catalogue of the Exhibits.* 192 pp. + 31 pl. 5s.



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H.M. Stationery Office.

*The Cleaning and Restoration of Museum Exhibits.* Third Report upon Investigations conducted at the British Museum. 70 pp. + 57 pl. 5s.

Van Oest, Paris and Brussels.

Clouzot (Henri). *La Manufacture de Jouy et la Toile imprimée au XVIIIe Siècle.* 36 pp. + 32 pl.; Lanson (René). *Le Goût du Moyen Âge en France, au XVIIIe Siècle.* 55 pp. + 32 pl. (Architecture et Arts décoratifs.) Each, 18 fr.

Joseph Whitaker.

**Whitaker's Almanack,* 1927. Complete edition, 896 pp. 6s.; abridged edition, 240 pp., 1s. 6d.

Weekly.—The Architect, 3022-5.

Fortnightly.—Beaux Arts, 18, 19; Der Cicerone, 21, 22.

Monthly.—The Bulletin of the Cleveland Museum of Art, xiii, 10; Bulletin of the Metropolitan Museum of Art, xxi, 11; Bulletin of the Minneapolis Institute of Arts, xv, 29; Dedalo vii, 4, 5; Gazette des Beaux-Arts, 770; The Pennsylvania Museum Bulletin, 107; La Revue de l'Art, 280.

Bi-Monthly.—Bulletin of the Museum of Fine Arts, 146; Oud-Holland, xliii, 5.

Quarterly.—Jahrbuch der preuszischen Kunstsammlungen, xlvii, 4; Old Master Drawings, i, 3; Archivo de Arte Valenciano, xi, 1.

Report.—*Sixty-ninth Annual Report of the Wilmington Institute,* 1925 and 1926.

Trade Lists.—Baer, Frankfurt a.M.: *Archæologia Classica, Antiquariats-katalog,* 729. de Bois, Haarlem: *Bulletin* 86. *Le Bouquiniste Gantois,* No. 135. *The Cambridge Bulletin, lv.* Cornish Brothers, Birmingham: *Catalogue of Second-Hand Books.* J. M. Dent: *The Bookmark, II,* 8. Forest Press, Breamore: *Colour Prints and other Publications.* Norstedts Nyheter, xvi, 9/10. Rimell: *Catalogue of Books,* 270. Schulz, Plauen: *Antiquariats-Anzeigen.* H.M. Stationery Office: *Monthly Circular,* 93.

*Publications in the preceding list marked with an asterisk are briefly discussed below.*

All Religions are One.—This is the ordinary edition of the rare book in the Huntington Library, California. It is produced with great care and skill. The ten reproductions are in half-tone. The publishers have also issued a limited edition with engraved plates on platinotype paper.

One Hundred Drawings.—One is tempted to believe that Art more than any other human activity encourages foolish comment. It is so difficult to say anything that is true or even half true of any work of art that people are continually tempted into making statements that bear no relationship whatever to fact. Here we have a book of drawings by one, A. Walkowitz, who draws those hulking, over-inflated, pin-headed, sea-lion-clawed men and women made familiar by the late lamented Cubists. This artist should be placed, and no doubt will in time, among the copyists and eclectics. He merely does over again what has already been accomplished. How odd it is that so many writers on art assume that that diminishing circle of Jewish and Christian (if that is how we describe ourselves) painters represent the spirit of our times! The author of the publisher's leaflet enclosed with the book goes further than that when he alludes to Mr. Walkowitz's "grasp of the ideas peculiarly of our time." We defy anyone to point to a single "idea" embodied in the drawings that was not invented thousands of years ago and is continually exploited to-day by academical art; there are the ideas connected with spiritual or sexual love, represented by a nude man embracing a nude girl, or two hapless lovers comforting themselves by staring together into the void; and so on. One, of course, has no objection to seeing such motives used again, if the use is good. In the present case the best that can be said is that the artist conceals an almost total inability to draw under the cloak of what, for some reason, has come to be called modernism. The one hundred plates are beautifully reproduced in half-tone and there are critical essays by four authors, one at least of whom ought to have known better.

Modelling and Pottery Painting.—The chief aim of this book is to explain the technical processes that must be mastered by the potter. This is done well by one who has spent his life in managing a great pottery factory, and the illustrations of the paraphernalia of the craft are excellent. But Mr. Fleming makes the mistake of confusing great ceramic designs, such as those of early China, with rubbishy modern figures such as those used as illustrations in the book. If the author had realized that the girls, whose trade it is to model and decorate the not always cheap but invariably nasty pottery produced in such modern factories as he has in mind, are very far from being creative artists, he would have written more sensibly about pottery as an art.

The Bryant and May Museum of Fire-Making Appliances.—One of the lesser consequences of editing The Burlington Magazine is the continued reminders to publishers and contributors that the journal deals with art and with nothing else. Every month we receive poems, short stories or other forms of general literature as well as books on all sorts of, what are for us, irrelevant subjects. Among these there occasionally appears a book dealing with something that lies, as it were, between art and life. This curious and fascinating volume is a case in point. We should have thought that we knew, at least by repute, every museum in England, but Messrs. Bryant and May's one at Bow had escaped us. The collection there, now excellently and learnedly recorded in the descriptive catalogue before us, consists of samples of every conceivable instrument devised by the ingenuity of man for the production of light, down to the modern safety-match and those disgusting and surely reactionary engines, called tinder-lighters, with which post bellum youth (and even beauty) contrive to ignite their cigarettes. We had to consider whether all these objects could legitimately be regarded as works of art or archæology and were compelled to conclude that many of them were. Some of the old flint-lock pistols might well be in Hertford House and so might the pocket tinder-boxes and pouches, the engraved fire-steels and the savage fire-drills and saws. Some of the more modern match-boxes have excellent designs on the labels. If our present coins were as well designed as are the labels of some of these early German "Congreve" match-boxes, money would be even a pleasanter thing to collect. But the chief impression made by the book is one of thankfulness for the small mercy of the modern box of matches.

Whitaker's Almanack is now in its fifty-ninth year and is issued in two distinct editions: the "Complete Whitaker" and the cheaper paper-bound abridged one. These differ very little from previous editions, but the inclusion of a table of abbreviations in common use is a welcome new feature.



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FINE ART SOCIETY. Paintings by W. A. Gibson.

LEICESTER GALLERIES. Original Drawings, *illustrating Col. Lawrence's book "Seven Pillars of Wisdom,"* by Kennington, John, Roberts, Nash, etc. Pictures by Harold Harvey. "Les Peintres-Graveurs Indépendants"—2nd London Exhibition.

PATERSON, W. B. The Collection of Pictures and Water-colours belonging to the late Mr. W. A. Coats, at the R.B.A. Galleries.

REID, ALEX. & LEFEVRE. Paintings by Roger Fry and Frederick Porter. Water-colours by Bernard Meninsky. Original Etchings by Martin Hardie (February 3-26).

ROYAL ACADEMY. Flemish and Belgian Art, 1350-1900.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SOCIETY OF WOMEN ARTISTS. Paintings, Sculpture and Crafts (opens February 14).

TOOTH, ARTHUR & SONS, LTD. Water-colours by Fred Stratton.

WALKER GALLERIES. The Embroiderers' Guild (closes February 9). The Campden Hill Club (February 14-19). The Bulwer Collection of Works by M. E. Cotman (opens February 15). Oil Sketches by F. Fielding-Ould (February 22-28). Needlework pictures by Mrs. Leslie Smith (opens February 23).

WHITECHAPEL ART GALLERY. Flemish Etchings and Bronzes. Works by students of the five chief Art Schools of London (opens February 8).

IRISH FREE STATE :

*Dublin* :

ENGINEERS' HALL, DAWSON STREET. Paintings by Jack B. Yeats. (February 25 to March 5).

GERMANY :

*Berlin* :

GALERIE MATTHIESEN. German and French Still-Life Paintings of the nineteenth and twentieth century.

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

UNITED STATES OF AMERICA :

*New York* :

PAUL BOTTENWIESER, 489 Park Avenue. Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th Street. Retrospective exhibition of paintings by Claude Monet.

EHRICH GALLERIES, 37 East 57th Street. Old Masters.

P. JACKSON HIGGS, 11 East 54th Street. Italian and Flemish primitives. English and Dutch portraits.

KLEINBERGER GALLERIES, 725 Fifth Avenue. Ancient paintings. French and Flemish primitives.

KLEYKAMP GALLERIES, 3-5 East 54th Street. Siamese Bronzes.

KNOEDLER GALLERIES, 14 East 57th Street. Eighteenth century French and English colour prints. Early German and Italian Engravings and Woodcuts.

JOHN LEVY GALLERIES, 559 Fifth Avenue. Paintings by Old Masters.

LEWIS & SIMMONS, Heckscher Building, 730 Fifth Avenue. Old Masters and art objects.

PERSIAN ART CENTRE. 50 East 57th Street. Mr. A. K. Ghaem Maghami's Collection of Pottery, Textiles, Manuscripts and Miniatures.

REINHARDT GALLERIES. Paintings by Old and Modern Masters.

SCOTT & FOWLES, 680 Fifth Avenue. Eighteenth century English Paintings; Modern Drawings.

WILDENSTEIN GALLERIES, 647 Fifth Avenue. Drawings and Water-colours by Constantin Guys from the collection of Baron Napoleon Gourgand. Louis XVI boiserie, together with eighteenth century Furniture and Paintings.

HOWARD YOUNG GALLERIES. 634 Fifth Avenue. American and European Masters.

# SALES DURING FEBRUARY

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. February 1, 3, 8-10, 15, 17, 18, 22-24, Jewellery and Plate.

GLENDINING & CO. February 1, Oriental Art. February 9, 22 and 23, Stamps. February 16 and 24, Coins and Medals.

HARMER, H. R. February 7, 14, 21 and 28, Stamps.

UNITED STATES OF AMERICA :

*New York* :

AMERICAN ART ASSOCIATION. February 9-12. The John Quinn Collection of Modern Paintings and Sculpture.


# DUVEEN BROTHERS

Paris. New York.




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# AUCTIONS

This is one of the quiet seasons so far as public sales of works of art are concerned. Neither in England nor abroad have any announcements of important sales been made up to the time of our going to press. One notable sale, however, beginning on February 9 and ending on February 12, will take place at the AMERICAN ART GALLERIES, New York, when there will be offered the extensive collection of modern works of art formed by the late Mr. John Quinn. The auctioneers announce the contents as "modern and ultra-modern Art," a description that in this country would be fatal to success. As a matter of fact there are things in the Quinn collection to please all tastes, though it would be safe to say of the pictures (of which there are no fewer than 519) that they have all been regarded in their day, and consequently despised and rejected by every sound "art lover," as "ultra-modern." That it is which gives the collection its character and much of its significance, for it is a lamentable demonstration of the astonishing fact that if one cares to devote one's lifetime to collecting, with however little reference to the spirit of choice, unpopular works of art, one will do far better in the end than if the reverse process were applied. Mr. Quinn had the audacious wisdom flatly to contradict the public and the majority of critics and collectors every time he made a purchase.

His collection contains comparatively few notable pictures by the early artists who revolted against Impressionism, but there are excellent examples of Degas, Gauguin and Puvis de Chavannes (*The Beheading of John the Baptist*). Then there is the *Raphael et la Fornarina*, by Ingres; but the majority of the pictures are by living artists of different nationalities, Derain, Signac, Vlaminck, Augustus John and C. R. W. Nevinson being particularly well represented, while there are long series of pictures by American painters. On the last day of the sale there will be offered a large collection of miscellaneous works of art from many different periods and places. There are African masks and other objects, Egyptian and Greek pieces, Oriental Pottery and Porcelain, etc.

# PUBLICATIONS RECEIVED

ART TRADE PRESS.
**Art Prices Current*, being a record of sale prices during the season at Christie's, Sotheby's, and Puttick's, with indexes to the artists' and engravers' names and to the titles and subjects. 1924-1925, Vol. IV, 592 pp.; 1925-1926, Vol. V, 599 pp. Edited by H. G. T. Cannons. £2 2s. each.

BENN.
BUTLER (A. J.). *Islamic Pottery*. 179 pp. + 92 pl. (22 in col.). £12 12s. Edn. de Luxe £20.

BRITISH MUSEUM.
HIND (ARTHUR M.). *Catalogue of Drawings by Dutch and Flemish Artists preserved in the Dept. of Prints and Drawings in the British Museum*. Vol. III. *Dutch Drawings of the XVII Century*. (A-M). 162 pp. + 80 pl.

COLIN, PARIS.
MICHEL (ANDRÉ). *Histoire de l'Art. Tome VIII. L'Art en Europe et en Amerique, XIXe Siècle et au début du XXe*. Part II. Pp. 473-920 fully ill. + 6 pl. 105 frs.

FRIEDERICHSEN, HAMBURG.
JÜRGENS (OSKAR). *Spanische Städte, ihre bauliche Entwicklung und Ausgestaltung*. Edited by Wilhelm Giese. 351 pp. ill. + 120 pl. and portfolio containing 27 plans of towns. M. 90.

DE GRUYTER, BERLIN.
WEISBACH (WERNER). *Rembrandt*. 643 pp. with 200 ills.

HALTON AND TRUSCOTT SMITH.
RUSSELL (CHARLES G.). *English Mezzotint Portraits and their states*, from the invention of Mezzotinting until the early part of the nineteenth century. Vol. I. 17 pp. + 64 pl. and descriptions. Vol. II. Catalogue of Corrections and Additions to Chaloner Smith's "British Mezzotinto Portraits." viii + 526 pp. £10 10s.

HEITZ, STRASSBURG.
GÜMBEL (ALBERT). *Der kursächsische Kämmerer Degenhart von Pfeffingen*, der Begleiter Dürers auf der "Marter der Zehntausend Christen." 72 pp. + 4 pl. M. 8. STRAUSS (KONRAD). *Kacheln und Ofen der Mark Brandenburg*. 106 pp. + 74 pl. (3 in col.). M. 25. GOLLOB (HEDWIG). *Die Entstehung der germanischen Renaissance*. 72 pp. M. 14. (Studien zur deutschen Kunstgeschichte, Nos. 238, 239, 240.)

HOPKINSON.
BUNT (CYRIL G. E.). *The Goldsmiths of Italy, some account of their Guilds, Statutes and Work*. Compiled from the published Papers, Notes, and other Material collected by the late Sidney J. A. Churchill, M.V.O. (British Consul-General, Palermo and Naples). 182 pp. + 21 pl. (1 in col.). £4 4s.

INSEL-VERLAG, LEIPZIG.
MELLER (SIMON). *Peter Vischer der Ältere und seine Werkstatt*. 249 pp. with 143 ills. (Deutsche Meister.)

KLINKHARDT AND BIERMANN, BERLIN.
*SCHÜRER (OSCAR). *Pablo Picasso*. 30 pp. + 41 pl. (1 in col.). (Junge Kunst. Band 49/50). M. 3.50.

MILFORD: YALE UNIVERSITY PRESS.
*MORGAN (JOHN HILL). *Paintings by John Trumbull at Yale University of Historic Scenes and Personages prominent in the American Revolution*. 90 pp. ill. + 1 pl. 18s.

OXFORD UNIVERSITY PRESS.
**Benvenuto Cellini: Memoirs written by himself*. Roscoe's translation, revised throughout. 535 pp. (World's Classics). 2s.

NIJHOFF, THE HAGUE.
VAN MARLE (RAIMOND). *The Development of the Italian Schools of Painting*. Vol. VII. *Late Gothic Painting in North Italy*. 438 pp. fully ill. Gld. 25. VISSER (H. F. E.). *The Exhibition of Chinese Art, Amsterdam*, 1925. 47 pp. + 66 collotype pl. (7 in col.). £17 17s.

SALVAT EDITORES, BARCELONA.
PIJOAN (JOSEPH). *History of Art*. Vol. II. Translated by Ralph L. Roys. 564 pp. fully ill. + 52 pl. in half-tone and col.

SCHROLL, VIENNA.
STIX (ALFRED) AND FRÖHLICH-BUM (L.). *Beschreibender Katalog der Handzeichnungen in der graphischen Sammlung Albertina*. Band I. *Die Zeichnungen der Venezianischen Schule*. xi + 208 pp. fully ill. M. 80.

SPINK, PICCADILLY: MODIANO, MILAN.
CALABI (A) AND CORNAGGIA (G.). *Matteo dei Pasti*, la sua Opera Medaglistica distinta da quella degli Anonimi Riminesi del XV Secolo in Relazione ai Medaglioni Malatestiani Aggiunte le Falsificazioni. 69 pp. + 14 pl. Ltd. edn. of 300 copies. £2.

H.M. STATIONERY OFFICE.
*Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Huntingdonshire*. 350 pp. with 166 pl. 35s.

VAN OEST, PARIS.
BINYON (LAURENCE). *Chinese Paintings in English Collections*. 68 pp. + 64 pl.; MAERE (R.). *L'Eglise Sainte Gudule à Bruxelles*. 85 pp. ill.; NICOLE (GEORGES). *La Peinture des Vases Grecs*. 47 pp. + 64 pl. 36 frs.; GOLOUBEW (VICTOR). *Ars Asiatica X. Documents pour servir à l'Etude d'Ajanta, les Peintures de la Première Grotte*. 49 pp. + 71 pl.; FINOT (LOUIS), PARMENTIER (H.) AND GOLOUBEW (VICTOR). *Le Temple d'Içvarapura* (Bantay Srei, Cambodge). 139 pp. + 72 pl. (Mémoires archéologiques publiés par l'École française d'Extrême Orient, Tome I.)

WEEKLY.—The Architect, 3026-30.

FORTNIGHTLY.—Beaux-Arts, 20; Der Cicerone, xix, 1; Der Kunstwanderer, 12.

MONTHLY.—Belvedere, 53-4; Bulletin of the Art Association of Indianapolis Indiana, xiii, 5-8, xiv, 1; Bulletin of the Cleveland Museum of Art, xiv, 1; Bulletin of the Metropolitan Museum of Art, xxi, 12; Bulletin of the Minneapolis Institute of Arts, xv, 33; Dedalo, vii, 6.

QUARTERLY.—The Antiquarian Quarterly, 8; The British Museum Quarterly, 3; The Museum Journal (University of Pennsylvania), 3; The Quarterly Review, 491.

PAMPHLETS.—Kunsthaus Zürich; *Mitteilungen*, 1; *H.M. Stationery Office: *Fifty-Sixth Annual Report of the Deputy Master and Comptroller of the Royal Mint*, 1925. 179 pp. + 2 pl. 6s. 6d. University of London: *"These Hundred Years," the ovation delivered by Sir Gregory Foster, on March 25*, 1926. 28 pp. 1s. *Verslag van het Museum van Oudheden te Rotterdam over het jaar*, 1925. 9 pp. + 16 pl. Victoria and Albert Museum: *A Guide to the Salting Collection*. 63 pp. + 16 pl. Post free, 1s. 2d. **Report of the National Art Collections Fund*.



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TRADE LISTS.—Baer, Frankfurt a.M.: *Katalog 730 Graphik, Katalog 731, Letteratura Italiana.* Ellis: *Catalogue of Fine Old Bookbindings.* European Books, Ltd.: *List of Continental Books.* E. P. Goldschmidt: *Catalogue X, Rare and Valuable Books.* Mifflin, Boston: *The Piper. Mr. Murray's Quarterly List. Norstedts Nyheter, 11/12.* Schulz, Plauen: *Antiquariats-Anzeigen.* H.M. Stationery Office: *Monthly Circular, No. 94.*

ART PRICES CURRENT.—This volume covers the season 1925-6 and the publishers deserve praise for the rapidity with which so great a mass of details has been edited, printed and published. The book was in our hands four months after the close of the season covered. As in former years, it consists of a complete record of the sales at Christie's, Sotheby's and Puttick's, with indexes of painters' and engravers' names and of titles and subjects. There is no reason to doubt that the accuracy which, generally speaking, has characterized the earlier volumes has been maintained. We are gratified to notice that John *Snell* Cotman no longer exists for the publishers. The *Coubert* recorded last year should, if he occurs in the sale rooms of 1926-7, be spelt Courbet.

PABLO PICASSO.—This little book will no doubt enjoy a circulation in Germany where, as in America, Cubism is unconscionably slow a-dying; but we have had more than enough attempts in England to render in half-tone the qualities of abstract design.

THE PAINTINGS OF JOHN TRUMBULL, as they appear in the excellent plates illustrating this book, are minor works of art, but the man and his work are fascinating, for Trumbull was a complete and singularly consistent character. He loved a fight, or rather a battle, so well that he could bring himself, enthusiastic supporter of Washington though he was, to depict with all the romanticism at his command, the successes of that great general's enemies, and was even said to have adopted, for the sake of accuracy, the British rather than the American version of Bunker's Hill. Trumbull was a kind of painter-reporter, which is to say that through his paintings of military subjects he offered the public what was at once an extremely accurate and an entirely misleading account of what took place. The portraits, uniforms, weapons and standards lavishly embodied in his pictures of battles, surrenders and captures are cleverly yet honestly painted and all the figures act as the reports of the day said they acted. But the whole impression made by his accounts of those disgusting scenes is quite false. The men and horses all die in picturesque attitudes. The victors are always excessively polite to the vanquished and the compositions are arranged like tableaux vivants in a music hall. The best comment on him is quoted in this pleasant volume. It appears on his tombstone on the Yale Campus, over which is a large collection of his works. It reads: "COL. JOHN TRUMBULL, Patriot and Artist, Friend and Aid of WASHINGTON, Died in New York, Nov. 10, 1843, Æ. 88. He reposes in a Sepulchre Built by himself, beneath THIS MONUMENTAL GALLERY. . . . To his Country he gave his SWORD and his PENCIL."

BENVENUTO CELLINI.—This little edition of the "Memoirs" is strongly to be recommended. For the remarkably small sum of two shillings the publishers offer a clearly printed and substantially bound edition, not of Roscoe's polite transcription of Nugent but of Cellini's own MS., the parts omitted by the earlier translators having been restored. This course will be welcomed by all intelligent readers who are not a little weary of the conservatism of so many English publishers who still allow themselves to be frightened into a hypocritical attitude towards even the greatest texts. It is high time that certain twentieth century expurgaters should awaken to the fact that the modern reader will not be shocked by his printing damn and hell instead of d— and h—. Queen Victoria has now been dead for over a quarter of a century and there is no more reason for our adopting the manners and moral principles of her age than for our growing Dundreary whiskers or wearing bustles and corsets. It is fitting that the Oxford University Press should in this respect represent the modern spirit, and no better example of that could be found than the new edition of Benvenuto Cellini.

ROYAL MINT. FIFTY-SIXTH ANNUAL REPORT.—This account of the activities of the Mint during 1925 contains many passages that should be studied by those interested in decorative art. These are too varied to be summarized here but the fact remains that, despite the strenuous efforts of a formidable committee of experts, artists and others, our medal designs remain as bad as those of our coins. Those illustrated in the Report could really hardly be worse. This is, one fears, quite inevitable so long as the artist is compelled to work on a large scale and then have his model subjected to the art-obliterating instrument called the "reducing machine." However, apart from that, it is made only too clear from the photographs published that the designers employed by the Mint have very little notion of design.

THE NATIONAL ART-COLLECTIONS FUND.—As we go to press we receive from the secretary of the Fund an illustrated pamphlet setting out the history of the whole enterprise from its foundation, nearly a quarter of a century ago. We are glad to see this publication, for we have for some time felt that more might be done to increase the membership of the Fund. One hesitates to criticize so successful an undertaking, but success in itself is dangerous. Once it is attained, an insidious tendency to self-satisfaction often manifests itself. An organization like the National Art-Collections Fund loses half its virtue the moment it ceases to grow, and it did seem to us, some little time ago, that that was just what had taken place. At the meeting organized to celebrate the coming-of-age of the Fund, no one could help noticing that the platform was occupied practically entirely by distinguished elderly men. Experience is probably the greatest asset in such circumstances, but the energy and enterprise proper to youth, and still more frequent in middle-age, should also be enlisted in support of a cause so great as this.

It seems to us, therefore, that Sir Robert Witt, the President, and his associates were wise to encourage and participate in the campaign represented by the Soirée at Burlington House. We know that that function was in itself most successful and we understand that through it no fewer than five hundred new members were created. In the case of a society of this character no individual should be expected or indeed permitted to function as an individual, but on the present occasion we cannot help congratulating Mr. Alec Martin on his share in the work of organization.



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# OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

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# EXHIBITIONS

GREAT BRITAIN :

*London :*

BARBIZON HOUSE. Paintings and Drawings by William Shackleton (opens March 28).

BURLINGTON FINE ARTS CLUB. Pictures, Drawings, Pages from Illuminated Manuscripts, Furniture and other Objects of Art.

COLNAGHI, P. & D. & Co. Portraits and Landscapes by H. J. Gunn.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Water-colours and Etchings by Sir Frank Short.

GOUPIL GALLERY. *The Resurrection* and other works by Stanley Spencer.

INDEPENDENT GALLERY. Paintings by Jean Marchand.

LEICESTER GALLERIES. Sculpture and Drawings by Frank Dobson. Water-colours by Gerald Ackermann. Flower Paintings by William T. Wood.

NEW ENGLISH ART CLUB. Spring Exhibition at the Spring Gardens Gallery (opens March 7).

PATERSON, W. B. Stoneware by the Leach Pottery (opens March 18).

REID, ALEX. & LEFEVRE. Works by Dufresne.

ROYAL ACADEMY. Flemish and Belgian Art, 1350-1900 (closes March 5).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Drawings and Water-colours. *Magic and the Occult,* by Austin O. Spare.

SOCIETY OF WOMEN ARTISTS. Paintings, Sculpture and Crafts (closes March 4).

SPINK & SON, 6 King Street, St. James's. Paintings and Water-colours by Philip Naviasky (opens March 23).

THREE SHIELDS GALLERY, 8 Holland Street, Kensington. English Slip-ware by The Leach Pottery (opens March 19).

TOOTH, ARTHUR & SONS. Paintings by I. F. Choultsé.

WALKER'S GALLERIES. Tenth Exhibition of Pastoral Water-colours (opens March 10). Paintings, *Assisi, Ypres,* etc., by B. E. Lithiby (March 2-15). Water-colours, *Northern Italy and France,* by Walter Nevill (March 11-24). Paintings, *The Swiss Alps,* by P. Grand d'Hauteville (March 17-30).

WHITECHAPEL ART GALLERY. Flemish Etchings and Bronzes. Works by students of the five chief Art Schools of London (closes March 12).

GERMANY :

*Berlin :*

GALERIE MATTHIESEN. German and French Still-Life Paintings of the nineteenth and twentieth centuries.

*Munich :*

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art,

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne :*

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING MARCH

ENGLAND :

*London :*

DEBENHAM STORR & SONS. March 1—3, 8—13, 22—24, 29—31, Jewellery and Plate. March 11 and 25, Antique and Modern Furniture.

GLENDINING & CO. March 1, Oriental Art. March 8, 9, 22 and 23, Stamps. March 14, Pictures and China. March 17, Coins. March 28—31, The Hamilton-Smith Collection of Medals.

HARMER, H. R. March 7, 14, 21 and 28. Stamps.

KNIGHT, FRANK & RUTLEY. March 4, 11 and 25, Furniture, Pictures, Porcelain, Bronzes, etc. March 18, Jewellery and Old English Silver. March 9, Decorative Furniture, Pictures, etc., at 25 Grimston Gardens, Folkestone.

BELGIUM :

*Antwerp :*

CLAES, F. & V. March 14, Old Masters from the Collection of the late Mr. Flor Burton.

*Brussels :*

GIROUX, GEORGE. March 14, Old Masters. March 21, The Broerman Collection of Old Masters and Drawings.

GERMANY :

*Berlin :*

HENRICI, KARL E. March (end of month), Engravings and Drawings from the sixteenth to eighteenth centuries from a German Granducal Palace.

HOLLSTEIN & PUPPEL. March 15 and 16. French Lithographs.

# LECTURES

ENGLAND :

*London :*

RUDOLF STEINER HALL, 33 Park Road (near Baker Street Station), March 16, 23, 30 and April 6, Rembrandt and his contemporaries, by Prof. A. M. Hind.


# DUVEEN BROTHERS

Paris. New York.




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# AUCTIONS

Among the foreign auction sales announced for March are the following: On March 8 Messrs. the KUNST-AUKTIONSHAUS MATH. LEMPERTZ, Neumarkt 3, Köln, will sell modern pictures from the collection of Mr. S. Simson, of Düsseldorf. These consist of nineteenth and twentieth century paintings and drawings by artists like Adolf Stademan, Arthur Kampf, Carl Hilgers, Charles Webb and Carl Hübner. There is a picture by Courbet, and one by Jules Dupré.

The CERCLE ROYAL ARTISTIQUE, 28, rue Arenberg, Antwerp, announce an extensive sale of pictures by artists of many schools for March 14. These were collected by the late M. Flor Burton, and there are, in all, over eighty lots. The few French pictures are mainly school works, but are only less interesting than those of the German and Spanish school. In the larger Flemish section are a pleasant Jordaens, a most interesting example of H. Van Balen, a good Paul Brill, a fine Teniers (the younger), an important Fyt, and a Rubens. In the Italian section are a Correggio *Mercury, Venus and Cupid,* of which we have seen only a reproduction, a charming *Cupid* after Leonardo, and many later works. The Adam Camerarius, the Pieter Lastmans, the Barthelemy van der Helst, the Lely and the Janssens are all interesting members of the Dutch group.

On March 16 Messrs. HOLLSTEIN & PUPPEL, Meinegestrasse, 19, Berlin, W.15, offer a large collection of lithographs, mainly by nineteenth century French artists. They are important as a collection, and a fair number of the lots are rare. The distinguishing features of the sale are the works by Daumier, Gavarni, Lami, Monnier, Leprince, Raffet, and Scheffer, and there are very interesting caricatures and allegories by Cruikshank, Gillray and Rowlandson.

As we go to press the same firm announces for March 14 what promises to be an interesting sale of old masters of the Netherlandish school ranging between the fifteenth and the seventeenth centuries, and including paintings by Van Dyck, Teniers, Brueghel, Fyt, etc., while among the most important Dutch seventeenth century pictures are examples of Hobbema, Cuyp, De Koninck, Mierevelt and Lutichhuyzen.

As we go to press an announcement is received from the GALERIE GEORGES GIROUX, 43 Boulevard du Régent, Brussels, that the well-known collection of M. Eugène Broerman will be offered for sale on March 21. The collection consists in the main of pictures of the Italian school, prominent among which are *La Genèse,* a splendid example of the art of Paolo Veronese, a most interesting polyptich of Umbrian origin and deriving from about the middle of the fifteenth century, with the *Virgin and Child* in the centre, male saints on the left wings and female saints on the right, and two Tiepolos, very characteristic, but differing in period, *Le Triomphe de la Vierge* and *Les Hébreux traversant la Mer Rouge.* The non-Italian works include pictures (seen by us only in reproduction) given to El Greco, Van Dyck, Rembrandt and Ribera, the last, apparently a fine example, being a *Saint Jérôme.*

# GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

TITIAN. *Trinity.* A preparatory version of the Prado picture. Canvas 1.31 by 1 m. Purchased.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

SINIBALDO SCORZA. *Study of a Wolf and a Pigeon.*

F. DERWENT WOOD, R.A. Three drawings. Presented by Mrs. Derwent Wood.

PRINTS.

I. Woodcuts and metal-cuts of the Fifteenth Century.

*The Virgin and Child with St. Anne;* French (?) woodcut, undescribed.

*The Family of Christ.* Woodcut. Schreiber, 1780

*St. Jerome.* Dotted print. Schreiber, 2683.

*St. Cornelius; St. Dionysius;* the Sacred Monogram. Dotted prints, undescribed.

*St. Dorothy;* paste-print. Schreiber, 2842.

II. Woodcuts of the Sixteenth Century.

BALDUNG. *St. Martin.* B. (Dürer), app. 18. First state. Presented by H. Harris, Esq.

MONOGRAMMIST GZ (ascribed to BALDUNG by Eisenmann No. 48), *SS. Peter and John.*

LUCAS VAN LEYDEN. *St. Dorothy and St. Margaret.*

SCHAÜFELEIN. *Tengler presenting his book to the Emperor.* 1511.

III. Later prints.

REMBRANDT. *The Angel leaving Tobit's family,* 4th st.

GETHIN. *The Finding of Dairdre;* dry-point. Presented by C. Dodgson, Esq.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

Ivory Mask. JAPANESE (signed MITSUAKI). Presented by H.M. the Queen.

Carved Inkstone. CHINESE; late T'ang or early Sung.

*The Virgin in Prayer.* Relief in green porphyry. BYZANTINE,

*Cupid.* Relief in red porphyry. ITALIAN; early 16th century. Francis Reubell Bryan Bequest.

*Figure of a lion in ivory. Probably NORTH ITALIAN.

**Adam and Eve.* Relief in limestone. FRENCH; 12th to 13th century. Presented by G. F. Hill, Esq., through N. A. C. Fund.

Crucifix figure in wood. ITALIAN; 15th century.

CERAMICS.

Five figures of SWISS (Zurich) and GERMAN (Frankenthal, Höchst and Gera) porcelain, bought out of the funds of the Capt. H. H. Murray Bequest; and SPANISH (Buen Retiro) porcelain vase; all from the Macdowell Coll.

Vase; brown glaze. CHINESE; T'ang period.

Vase of Tz'u Chou ware. CHINESE; Sung period.

Two busts of MARSEILLES faïence; middle of 18th century. Presented by Dr. W. L. Hildburgh, F.S.A.

METALWORK.

Set of four silver Candlesticks. London hall-mark for 1768-9. Presented by Miss G. E. Iwan-Muller.

A large collection of ironwork, SPAN., FR., ITAL., FLEM. Presented by Dr. W. L. Hildburgh.

TEXTILES.

Flounce of lace, *point plât de Venise,* late 17th century.

Embroidered Cap, late Elizabethan.

Three important marked Felletin Tapestries, eighteenth century. Presented by Mrs. Martin Dexter.

Embroidered Epigonation; Greek Church; late BYZANTINE style; with representation of the *Transfiguration;* 17th century; bears name of Konstantios, Metropolitan of Mitylene.

WOODWORK.

A Pair of carved gilt Pedestals. ENGLISH; about 1760.

INDIAN SECTION.

*Buddhist sculpture. Five examples of the red sandstone sculpture of the MATHURA school.

# PUBLICATIONS RECEIVED

BATSFORD.

*CHANCELLOR (E. BERESFORD). *Life in Regency and Early Victorian Times,* an account of the Days of Brummell and D'Orsay 1800-1850. 130 pp. + 80 pl. (1 in col.). 25s.; *QUENNELL (MARJORIE AND C. H. B.). *Everyday Life in the Old Stone Age.* 113 pp. with 72 pl. + 1 col. pl. 2nd edition. (Everyday Life Series—I.) 5s.; HULIN DE LOO (G.) AND MICHEL (EDOUARD). *Early Flemish Paintings in the Renders Collection of Bruges exhibited at the Belgian Exhibition, Burlington House, January,* 1927. 134 pp. with 25 pl. (6 in col.). Edn. of 300 £3 3s.

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COUNTRY LIFE.

*Exhibition of Flemish and Belgian Art* (1300-1900) (Illustrated Souvenir). 8 pp. + 96 pl. 5s.

DENT.

VASARI (GIORGIO). *The Lives.* Vol. I, 364 pp., Vol. II, 372 pp., Vol. III, 326 pp., Vol. IV, 324 pp. (Everyman's Library.) 2s. each.

FRANKFURTER VERLAG, BERLIN.

*Städel-Jahrbuch.* Herausgegeben von Georg Swarzenski und Alfred Wolters. 119 pp. ill. + 40 pl.

DE GRUYTER, BERLIN.

PIPER (MARIA). *Die Schaukunst der Japaner,* Dramen, Szenenbilder und Schauspielporträts des Altjapanischen Volkstheaters. 204 pp. with 102 ills. M.12.



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KLINKHARDT UND BIERMANN, LEIPZIG.

BERLINER (RUDOLF). *Ornamentale Vorlage-Blätter*, des 15. bis. 18. Jahrhunderts. Textband, 182 pp; Tafelband I, 223 pl.; II, 207 pl. M.112. KUYPERS (FRANZ). *Rom;* Zeiten, Schicksale, Menschen, 536 pp. + 48 pl. and 9 maps. LEWALD (FANNY). *Römisches Tagebuch*, 1845/46. Edited by Heinrich Spiero. 308 pp + 7 pl. M4.80 and M6. SCHMIDT (PAUL FERDINAND). *Frankfurt a.M.* 152 pp. + 32 pl. (Stätten der Kultur, II.) M.4.80. and M.6.

KRYN, BRUSSELS.

DESMETH (PAUL). *James Ensor.* 26 pp. + 20 pl. (Artistes de Belgique); DEVIGNE (MARGUERITE). *Van Eyck.* 194 pp. + 31 pl. (Grands Maitres).

LIPPINCOTT.

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CALABI (AUGUSTO). *Il Filo di Arianna.* 41 pp.

OXFORD UNIVERSITY PRESS.

BLAKE (VERNON). *Drawing for Children and Others.* 163 pp. with 43 ill. + 1 col. pl. 6s.

PRIVATELY PRINTED, NEW YORK.

*ANDERSON (JOHN, JR.). *The Unknown Turner*; revelations concerning the life and art of J. M. W. Turner. 154 pp. + 70 pl. £3 3s.

PRIVATELY PRINTED, VIENNA.

MARTIN (F. R.). *Miniatures from the Period of Timur* in a MS. of the Poems of Sultan Ahmad Jalair. 30 pp. + 16 facsimile and collotype pl.

STERN, BERLIN.

*Maecenas.* Herausgegeben von Dr. Joachim Stern. 594 pp. £4.

THE STUDIO.

*Famous Sporting Prints. I.—Hunting.* 2 p p. + 8 col. pl. and descriptions. 5s.

*James McNeill Whistler.* Introduction by Malcolm Salaman. 10 pp. + 12 pl. (Modern Masters of Etching, XIII.) 5s.

ZWEMMER.

VENTURI (ADOLFO). *Botticelli.* 137 pp. + 192 pl. 25s.

WEEKLY.—The Architect, 3031-4.

FORTNIGHTLY.—Der Cicerone, xviii, 23-4; xix, 1-3; Der Kunstwanderer, ix, 1/2.

MONTHLY.—L'Amour de l'Art, vii, 11-12; viii, 1; Antiques, x, 5; The Arts, x, 3-6, xi, 1; Bulletin of the Metropolitan Museum of Art, xxii, 1; Bulletin of the Minneapolis Institute of Arts, xvi, 1; Dedalo, vii, 7; Gazette des Beaux-Arts, 771; Onze Kunst, xliv, 9/10; The Pennsylvania Museum Bulletin, 108; La Revue de l'Art, 281-3.

BI-MONTHLY.—L'Arte, xxix, 5/6; Oud-Holland, xliii, 6.

QUARTERLY.—The Antiquaries Journal, vii, 1; Artwork, 8; Bulletin of the Rhode Island School of Design, xv, 1; Innen Dekoration; Print Collector's Quarterly, xiii, 4, xiv, 1.

CATALOGUES AND PAMPHLETS.—*International Press Exhibition, Cologne*, 1928. Privately Printed; *Origins in Place Names. M. Matter.* By an Ignorant Student. 12 pp. + 2 pl. Galerie Thannhauser, Munich; *Catalogue of Paintings.*

TRADE LISTS.—Allen & Unwin: *Announcements.* Baer, Frankfurt a.M.: *History of Europe*, Cat. 732. Barnard, Tunbridge Wells: *Books on Art*, Cat. 157. Batsford: *Catalogue of Illustrated Books; Le Bouquiniste Gantois*, No. 136.; *Bourlet Frames.* Cambridge University Press: *Catalogue*, 1927; *Europa Year-Book*, 1927. Foyle: *Catalogue of Dept.* 17. Gilhofer und Ranschbrug, Vienna: *Old and Modern Books*, Cat. 197. Maggs Bros.: *English Literature of the 19th and 20th Centuries.* T. H. Parker: *Inexpensive old Naval, Military and Historical Pictures.* Sally Rosenberg, Frankfurt a.M.: *Verzeichnis XXV, Verkäuflichen Münzen und Medaillen.* Schulz, Plauen: *Antiquariats-Anzeigen.*

*Publications in the preceding list marked with an asterisk are briefly discussed below.*

LIFE IN REGENCY AND EARLY VICTORIAN TIMES.—This book is an acceptable sequel to the same author's "The XVIIIth Century in London." In it we come into contact with most of the great characters of the time, with Brummell and D'Orsay, with Thackeray and Scott and Sydney Smith, with Rowlandson and Turner, with Keen at Drury Lane, with episodes of the "Four-in-Hand Club," with the wildest general elections on record, with low life at Covent Garden and high life in the violently contrasted courts of George IV and of Queen Victoria. The evidence that has come down to us of the period between 1800 and 1850 is enormous and Mr. Chancellor has made no attempt to throw new light on the life that characterized those rapidly receding years. But, having browsed on that rich land, he has written an entertaining and talkative book which is certain to please and also to instruct the many people of the present generation who manage to understand or, failing that, to take for granted, almost any age of English life but the early nineteenth century. The illustrations taken from contemporary prints and drawings could hardly be better.

EVERYDAY LIFE IN THE OLD STONE AGE belongs to a set published under the general title, "The Everyday Life Series." It is a pleasantly produced and entertainingly illustrated little book. When one goes as far back as the old Stone Age, the imagination of the author is legitimately set free. She has before her a certain number of human remains, a mass of very primitive weapons, evidences here and there of domestic life and certain works of art. With these scanty materials she has to reconstruct as best she can the days and ways of the Stone Age. To do so she is compelled to refer to some limbous section of the mind lying between pure imagination and pure reason. From one point of view the task of reconstruction is impossible of accomplishment; from another it is the easiest thing in the world. It is very important that the young reader, if he is to be told at all about so remote an age, should be offered something more than bones and flints, and the authoress has filled in the enormous blanks with much ingenuity. The dry-as-dust scholar counts for more in the study of such a subject than he does in any other sphere, but as his whole attitude is inevitably distasteful to the young, he will be merely disagreeable if he objects to an essay such as this, which is written with delightful ease and is undoubtedly based on a serious study of the period. Of its kind, the book is surely admirable and deserves the popularity it has hitherto enjoyed among those for whom it was contrived.

THE ART OF THE MINIATURE PAINTER deals in detail with the history and the technique of the craft. The task is well performed by both authors, but two circumstances emerge from the book—firstly, most miniatures are not of any importance as works of art and, secondly, the craft has steadily degenerated down to the time when the camera came into general use, when it completely collapsed. Only a very few of the portraits reproduced are at all interesting æsthetically and the modern ones are never better and mostly worse than photographs; the author, indeed, confesses that, when the "artist" paints over a photograph, as frequently happens, he generally spoils the photograph. Perhaps it is the very fact that the craft is dead that makes it so fascinating to certain collectors. In short, the miniature is now, for all intents and purposes, a curio.

THE DRAWING AND CONSTRUCTION OF ANIMALS.—The author of this book sets out to teach the tyro how "to draw animals well." The reproductions of his own drawings show that his talent is not that of one who can draw, in the artistic sense of the word, but of one who can make diagrams. It may have been this deficiency which drove him to abandon himself to filling note books with records in line and wash of the anatomical "points" and "action" of horses and other creatures, and it seems to have been a fellow-feeling for others similarly handicapped that urged him to attempt (with considerable success) if not to rush, then to creep into print. The book is one more attempt to rationalize art and is therefore innocuous. Those however, who wish to draw but know they cannot, will find the book to be packed with useful facts, hints and formulæ.

VASARI'S "LIVES."—In this edition of Vasari's "Lives of the Painters, Sculptors and Architects" the publishers have used the translation made for the "Temple Classics" edition, which has been for years out of print. The student may find it inconvenient on occasion because of a certain number of apparently unimportant passages which have been omitted so as to save bulk and weight. It is often an aside or a remark in parenthesis in the original MS. which is found, quite unexpectedly, to throw light on a difficult problem. On the other hand the new edition is carefully edited and the notes, though kept within reasonable limits, are very useful. The "Everyman's Library" series is so familiar to all readers that no description is here necessary beyond the remark that the edition consists of four volumes. For the general reader it is admirable.

THE UNKNOWN TURNER is a book we mention, with some reluctance, as a warning. It purports to be a revelation, the author claiming to have discovered what he calls a series of "hidden signatures" of the artist; of course, with the consequence that the market value of the alleged Turner drawings, if the book is taken seriously (which it will not be, at any rate, on this side of the Atlantic), will be immensely enhanced. We shall leave the matter at that.



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# EXHIBITIONS

GREAT BRITAIN :

*London* :

AGNEW, THOMAS & SONS. English Water-colour Drawings (closes April 8).

ANDRADE, CYRIL. Arms and Armour including specimens from the Graf, Dr. Von Trapp, Erbach, Luttner, Radziwel and other well-known collections.

BARBIZON HOUSE. Paintings and Drawings by William Shackleton (closes April 12).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Memorial Exhibition of Water-colours by E. Wake Cook. Paintings by Isabel Codrington (opens April 6).

GOUPIL GALLERY. *Flowers and Still-life, Brittany and the Basque Country*, by Stuart Weir. " Prix de Rome " sculpture and other works by David Evans.

LEICESTER GALLERIES. Sculpture by Frank Dobson. Flower Paintings by William T. Wood. The Art of Henry Lamb (opens April 23).

PATERSON, W. B. Stoneware by the Leach Pottery (closes April 7).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Spring Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours, *The Alps and Egypt*, by Hilda Heckle.

SPINK & SON, 6 King Street, St. James's. Ancient Egyptian Necklaces.

THREE SHIELDS GALLERY, 8 Holland Street, Kensington. English Slip-ware by The Leach Pottery (closes April 7).

TOOTH, ARTHUR & SONS. Paintings by Leprin (opens April 6).

WALKER'S GALLERIES. Water-colours, *Australia*, by Miss Marian Clarke (closes April 20). Water-colours and Sketches by William Callow (April 5-28). Water-colours by Miss Violet Lindsell and Col. Charles Healey (closes April 14). Paintings by Dudley Dixon (opens April 25). Water-colours by Cedric J. Kennedy (opens April 26).

*Brighton* :

PUBLIC FINE ART GALLERIES. Publicity Committee's Competitive Photographs.

*Liverpool* :

WALKER ART GALLERY. International Circle of Pictorial Photographers (closes April 19).

*Manchester* :

CITY ART GALLERY. Works by members of the Manchester Athenæum Graphic Club (closes April 19).

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works or Art.
HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING APRIL

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. April 4-7, Pictures, Bronzes, China, etc. April 5-7, 12-14, 20, 21, 26-28, Jewellery and Plate. April 22, Furniture.

EASTWOOD & HOLT. April 5 and 6, Chinese Porcelains and Japanese Curios.

GLENDINING & CO. April 5 and 6, Stamps. April 11 and 12, Oriental Art. April 13 and 14, Coins and Medals.

HARMER, H. R. April 4, 11, 25 and 26, Stamps.

SOTHEBY & CO. April 1-8, Britwell Court Library (final portion). April 4-8, Huth Collection of Coins and Medals. April 11-13, Books and Manuscripts. April 25, Coins. April 26, Old Master Drawings and Engravings.

GERMANY :

*Berlin* :

CASSIRER, PAUL & HELBING, HUGO. April 26-28, Old Masters, Sculptures, Ivories, Silver, Porcelain, Tapestries, Furniture, etc., from the Collection Graf Adelmann, Cologne.


# DUVEEN BROTHERS

Paris. New York.




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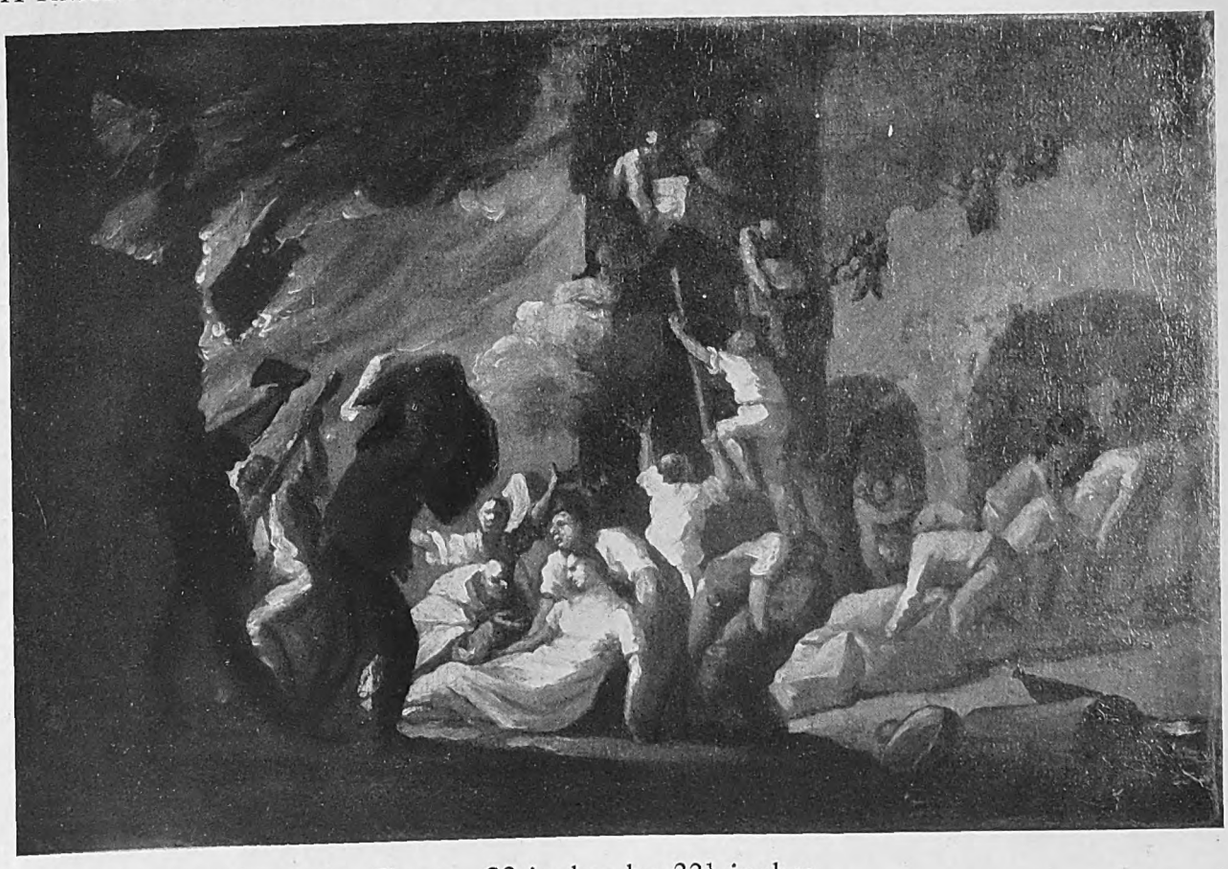
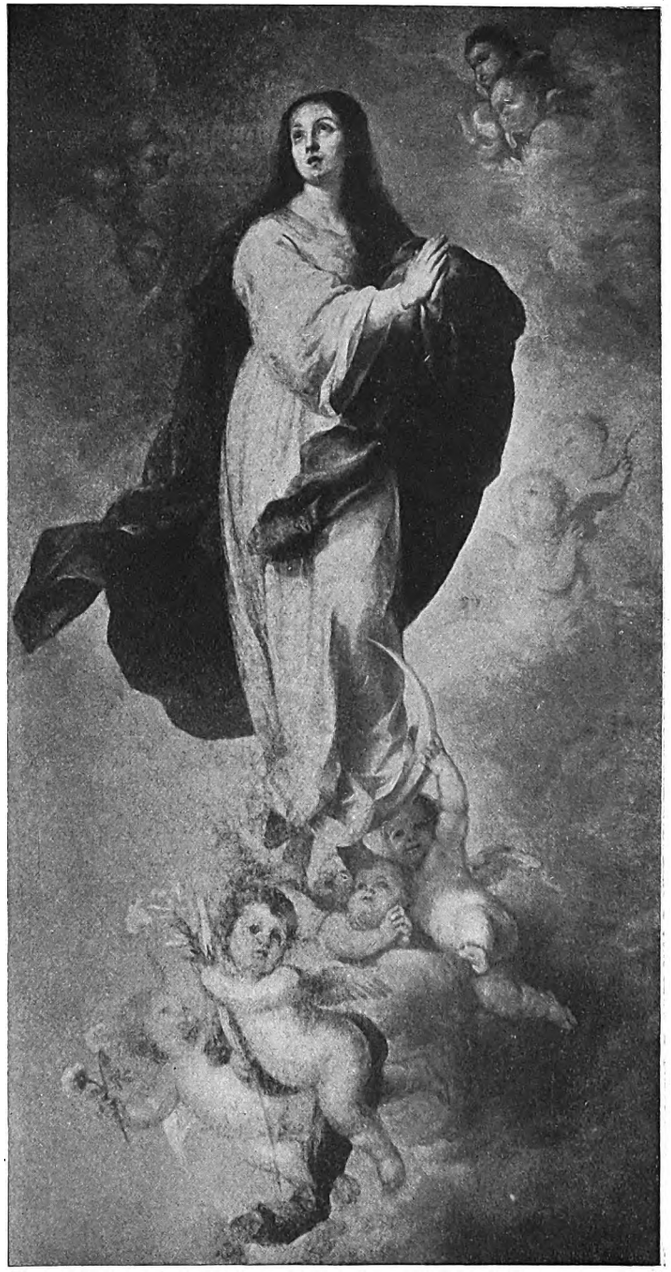
A KNIGHT ON HORSEBACK, by Alovigi of Assisi. 18 inches by 24 inches



THE CONFLAGRATION, by Goya. 23 inches by 33½ inches

To be sold on May 27, 1927, by Messrs. Knight, Frank and Rutley

A PORTRAIT OF AN ITALIAN NOBLEMAN, by Licinio. 34 inches by 25 inches



THE IMMACULATE CONCEPTION, by Murillo. 81 inches by 43 inches



To be sold on May 27, 1927, by Messrs. Knight, Frank and Rutley

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# FORTHCOMING AUCTIONS

## PALLAVICINI COLLECTIONS AND OTHERS

BY A. C. R. CARTER

From the collector's point of view the prospect of a busy art-sale season is one of zest and piquant anticipation, and there are abundant signs that we shall soon see at the big auction centres many interesting or covetable pictures and works of art. Although there will be more than usually good dispersals in April at both CHRISTIE'S and SOTHEBY'S, notably the eclectic modern collection formed by Sir James Murray, to be offered at King Street on April 29, the month of May is appropriately to be the time associated with the promise of spring. Not only will there be many fine things at Christie's, beginning with the collections of the late the Hon. Mrs. E. C. A. Yorke, who inherited much from her father, Sir Anthony de Rothschild, which will occupy several days in the week following the dispersal of the Murray pictures, but Messrs. KNIGHT, FRANK AND RUTLEY have arranged for a very unusual sale of old pictures to take place on May 27. Before commenting on this collection, which has reached London from the old castle of the Pallavicini family in the former Austro-Hungarian duchy of Styria, one should note that the Yorke properties at Christie's include such attractive works as *The Prodigal Son,* by Teniers, one of the prizes in the famous San Donato sale; a powerful panel of *Mars,* by Rubens; three characteristic pictures by Greuze, including a rustic interior, *Les Sevreuses,* from the Barthand collection, 1840; F. Boucher's oval *Love's Messenger,* 1765; four charming overdoors by Lancret; a delicate portrait of a lady by F. van Mieris, 1673; and an example by that modern painter of promise, Cecil Lawson, *The Path by the Sea,* 1880. The examples of decorative furniture sustain the Rothschild renown in this branch of collecting, and great sums doubtless will be paid for two pairs of remarkable encoigneurs and several commodes of Louis Quinze craftsmanship. Especially fine is a Louis Seize satin-wood table, and the Sèvres and Dresden porcelain will make a rich display. Among the tapestries should be noted two pairs of remarkable encoigeures and several and French panels are of the first rank. In this first week of May, too, Sotheby's will hold a very interesting sale of the multiform collection of armour and works of art, formed by the late S. J. Whawell, the distinguished authority on arms, and mentor of the late Sir Guy Laking. Suffice it at this stage to mention the superb *Spinola* sword with its hilt covered with exquisitely chiselled Biblical scenes by a seventeenth-century Brescian armourer of genius; and among the works of art is a remarkable portable altar of damascened ironwork by Lucio Piccinino of Milan, 1574. And while these lines are being read collectors should not overlook the beautiful medals, blending history and art, to be sold in the Huth sale at Sotheby's early in April, or that magnificent Royal *Book of Hours,* with its Italian fourteenth-century miniatures, to appear on April 13. On April 26, also at Sotheby's, there are to be sold many fine drawings and etchings by the Old Masters, belonging to Miss Seymour's trustees, including Daniel, Dumonstier's *Cardinal Dolera* in chalks; and a brilliant state of Rembrandt's *Landscape with the Three Trees.*

The Pallavicini family, brought into prominence again by Messrs. Knight, Frank and Rutley, produced both an eminent cardinal and a witty writer of pasquinades in the early seventeenth century, whose *Il Divortio Celeste* may have influenced Swift in his *Tale of the Tub.* It was another Pallavicini member, too, who defeated Garibaldi in 1862 at Aspromonte. But the founder of the collection of thirty-one pictures to be sold on May 27 is none of these but a soldier who left Italy for Hungary, to take up arms against the Turks in the eighteenth century. Although this Pallavicini collection is apparently well known to such continental authorities as Max J. Friedländer, of Berlin and Wilhelm Suida, of Vienna, and to various foreign writers on art, it is safe to state that, generally in the world of *expertise,* the collection is comparatively unknown. For this reason there will be considerable curiosity shown as to the claims advanced for some of the pictures, and when the time comes for their public display, these claims will be subjected, as always happens in these days of sifting criticism, to searching analysis. With the exception of the very large pictures each of the works has been encased in a mahogany glazed over-frame which has preserved the bright gilding of the original frames. A cursory inspection in a defective light, also showed a remarkable preservation of bright colours which may be due to their having been shielded from atmospheric influences or even to a more or less recent renovation. This question will provide its own solution when the pictures are prepared for open inspection. With regard to the former provenance of these thirty-one Pallavicini pictures, there has been apparently no information vouchsafed to the auctioneers who have, nevertheless, been able to collect a few interesting data and opinions. One has to go back to the much-discussed Doetsch sale in 1895 to find a suggestive parallel. One has lived to see some of the most severely criticized attributions in that sale vindicated on the principle that the slang of one generation passes into the literature of the next. As room has been found in this number for reproductions of several Pallavicini pictures it will be well to mention these first. *The Conflagration,* by Goya, 23 ins. by 33½ ins., is at once the latest and one of the most powerful works in the collection, and one would like to know when and where it was originally acquired. As akin to the series of *Desastres de la Guerra,* it would appeal to a soldier-collector; *The Assumption,* by G. B. Crespi (1556-1663) is an encyclopædic army of saints arranged with decorative skill on a large canvas, 64 ins. by 39 ins., and is nearly as large as the version of *The Immaculate Conception,* 81 ins. by 43 ins., by Murillo, and for which Herr Suida



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claims preference over the studio repetitions of the subject in Bucharest and over a copy by Nenlato, in Seville. This version, too, finds a place in Dr. August L. Mayer's "Klassiker der Kunst," the volumes of which will often be referred to in order to trace mention of these Pallavicini pictures. The Rubens sketch of *Two Men in Roman Attire* bears an autograph signature, and a gay composition of a *Knight* at the head of a procession has the attribution of Andrea Alovigi, of Assisi, 1470; the portrait of an *Italian Nobleman,* holding a glove in his right hand, being ascribed to Bernardino Licinio, *circa* 1524. There will be much argument over a strongly-painted portrait of a rough Spanish peasant entitled "The Nutcrackers"; and the brushwork supports the theory that here is a picture worthy of Velazquez. Both Emil Schaeffer and Dr. Schmidt-Degener confirm the opinion of Dr. Gustav Gluck, of Vienna that the portrait (No. 22) is not only by Van Dyck but that it represents, the artist, Adriaen Brouwer. These are a few points which will arouse considerable anticipatory interest, and there are many more in view when the rest of the Pallavicini works are mentioned. Professor Suida, for example, emphatically declares a portrait of a *Papal Secretary* to be by the great and rare Raphael himself. Generally, one understands that Raphael influenced Sebastiano del Piombo, but in this instance it is argued by Professor Fiocco that Raphael painted this portrait without being influenced by del Piombo. As the recent Flemish exhibition at Burlington House included six pictures by Jan Mostaert, the Pallavicini *Christ with Crown of Thorns* will be closely examined to prove or combat Max Friedländer's confident attribution, and a similarly keen inspection will be given to the portrait of an *Alchemist* which the same authority holds to be from the brush of Marinus van Reymerswaele. Two panels of an *Altar-piece* are probably the work of the Antwerp painter, Pieter Koeck van Alost, about 1540, and there is a well-composed *Frieze* showing numerous figures of prelates, by M. Grunewald, along with a portrait characteristic of the art of Hans Brosamer. It should be of interest to complete the list of these Pallavicini pictures by way of indicating to collectors the range which the small collection covers. An overdoor of a group of nymphs by Coypel forms a very fresh and graceful decoration, and a very vigorously modelled portrait of *St. Hieronimus* is more probably the work of Ribera than of Lucas Giordano. Having compared some paintings at Ferrara with a panel of a cassone Professor Suida pronounces this panel to be by Francesco Cossa; and next one has to note the rare appearance of a work by "The Master of the Female Half-Figure," as he is here styled, followed by a Da Ponte *Descent from the Cross,* and a *Madonna and Child,* by Van Hoogstraeten. Another *Descent* is by Lucas van Leyden, and there is a *Virgin* by Dirk Bouts. There are two portraits in the name of Francis Pourbus, one of which, in Dr. Gustav Glück's opinion, represents the very young prince, Vincenzo Gonzaga.

The singularly pristine condition of a portrait of an *Oriental,* by Tiepolo, will cause many to pause before it, and it is frankly stated that the Luini *St. Catherine of Alexandria* is one of the many versions of the portrait besides those at Windsor, Copenhagen, and Vienna. A similar statement could also have been made with reference to a *Sorrowing Madonna* by Correggio, or even to a De Vos portrait of a citizen. Lastly, there are two very good pictures by Canaletto and Jan van Goyen. The first is an atmospheric view of *The Rialto Bridge,* and the second is one of those spacious Dutch landscapes allying breadth and detail with deftness. The Pallavicini possessions include also Louis *tabatières* and *boîtes* and an ebony casket with chased gold mounts and gold and mother o' pearl accessories, the gift of the Empress Elizabeth of Russia. It remains to be stated that, in unearthing the past history of the Pallavicini *gens* it has been discovered that one Horatio held office at the Court of our Mary Tudor and lived to captain a ship against the Armada. Further, one of his descendants married into the family of Oliver Cromwell. The soldier who went to support Charles VI, of Austria, against the Turks in the 18th century, was Eduardo Pallavicini, who founded the Hungarian branch of his house.

Among foreign auction sales announced to take place in the near future are the following.

Messrs. Rudolph Lepke, Potsdamer Strasse, 122, Berlin, W.35, will offer for sale on April 5 and 6, the noble collection of works of early art formed by Herr Hugo Benario, of Berlin. A well-illustrated catalogue shows the collection to be extremely rich, particularly in works of sculpture and carving dating from mediæval times. All the early sculptures are interesting from one point of view or another, and pieces as good as the Rhenish *Pièta,* deriving from the early years of the fifteenth century, do not often come on the market. The catalogue illustrations of mediæval sculpture number well over sixty, and there are also reproductions of a few primitive paintings, a large quantity of furniture and furnishings, belonging to various localities and periods, besides a collection of mixed domestic objects and an excellent Flemish tapestry.

Messrs. Ant. W. M. Mensing will sell on April 5, at Muller's, Doelenstraat 16, Amsterdam, a mixed collection of works of art, including Northern European portraits, there being two Van Dycks, and other pictures, an important group of bronzes of Italian Renaissance and other origins, and fine Brussels tapestries. The same firm will offer on April 26, the collection of pictures formed by the late Baron Janssen, of Brussels, which includes some well-known works, such as the striking and beautifully preserved *Portrait d'une Fille du Peuple* by Frans Hals, the tiny Rembrandt panel of an *Old Man,* an interesting Brouwer of a man, head and shoulders, threading a needle, as well as good examples of Ruysdael, Jan Steen and Van Goyen.

Messrs. C. G. Boerner, Universitätsstrasse 26, Leipsig announce their intention of disposing of three important collections of old engravings and woodcuts during the first week in May. As we go to press, the catalogue is not quite complete, but preliminary information makes it clear that the three collections taken together include numerous and varied examples such as cannot fail to interest English and other collectors, those acquired by the late Heer F. von Hagens of Dresden being particularly choice. Rembrandt, Dürer, Altdorfer, Lucas van Leyden and Cranach are all represented by prints of quality.

As we go to press Messrs. Paul Cassirer, Viktoriastr., 35, Berlin, W10, send us a beautiful illustrated catalogue of the important sale of the extensive Leo Lewin collection of modern French and German artists' work. Pictures, drawings and sculptures are included, many by artists of the first rank and fame. The sale is fixed for April 12.



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# GALLERY AND MUSEUM ACQUISITIONS

VICTORIA AND ALBERT MUSEUM.
Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.
*Model in terra-cotta for the tomb of Dr. Hugh Chamberlain in Westminster Abbey. By P. Scheemakers and L. Delvaux. First half of the 18th century. Presented by Dr. W. L. Hildburgh, F.S.A.
*A Collection of ITALIAN and GERMAN plaquettes of the 16th and 17th centuries. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.
A plate of SIENESE maiolica, painted with the Virgin and Child after Raphael's *Madonna di Foligno*. About 1515. Bought out of the funds of the Bryan Bequest.
Thirty specimens of ROMAN glass. Presented by Lord Howard de Walden.

ENGRAVING, ILLUSTRATION AND DESIGN.
*An album of drawings by Angelica Kauffmann, R.A.
**Loch Aline*. Drypoint by Sir D. Y. Cameron, R.A.

METALWORK.
Enamelled gold Mourning Ring. ENGLISH, 1740. Presented by Martin Travers, Esq.
Silver filigree Tray. SPANISH, 17th century. Presented by L. A. Crichton, Esq., through the National Art-Collections Fund.

PAINTINGS.
Painting of a Chinese art-dealer's shop, *c.* 1800. Presented by Sir William Lawrence, Bart.
*R. COLLEN, R. SAUNDERS and SMITHSON. Miniatures. Presented by Danton Guerault, Esq.
*BURRELL, FOSTER, MILLINGTON and others. Miniatures (7). Presented by Miss Caroline Nias.

TEXTILES.
Shawl of Brussels appliqué lace; first half of 19th century, formerly on loan. Presented by Mrs. Brooman White.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.
ANON. GERMAN (1505). *St. Sebastian*. Presented by Dr. K. T. Parker.
R. DIGHTON. *Portrait of the Archbishop of Armagh*.
A. GEDDES, A.R.A. Seventy drawings. Presented by Major H. R. M. Howard through the National Art-Collections Fund.

PRINTS.
SCHOOL OF DÜRER. *Arms of Behaim*, B.app.57. Woodcut, first state, on vellum. Presented by T. D. Barlow, Esq.
W. RESCH. Medallion portraits of Maximilian I and Charles V, 1519. 2 Woodcuts. Presented by C. W. Dyson Perrins, Esq.
BROSAMER and LUCAS VAN LEYDEN. Woodcut illustrations. Presented by F. B. Daniell, Esq.
A number of rare trade cards (18th century). Presented by C. D. Sherborn, Esq.
S. GOODEN. Six engravings, for Nonesuch Press Bible. Presented by the engraver.
G. L. BROCKHURST, *La Tresse*; E. J. DETMOLD, *Jewels of the Deep*; and J. KNIGHT. Etchings. Presented by the Artists.

# PUBLICATIONS RECEIVED

BATSFORD.
*GLASS (F. J.). *Sketching from Nature*, a practical treatise on the principles of pictorial composition. 176 pp. with 61 ills. + 1 col. pl. 10s. 6d.
GLAZIER (RICHARD). *Historic Ornament*, treating upon the evolution, tradition and development of architecture and the applied arts. 184 pp. ill. + 19 pl. 12s. 6d.

BENN.
HOBSON (R. L.) *The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*. Vol. IV. *The Ming Dynasty*. 62 pp. + 75 pl. in col. and collotype. £12 12s.
*Eric Gill*. 29 pp. + 33 pl. (Contemporary British Artists). 8s. 6d.

BIOMETRIC LABORATORY, UNIVERSITY COLLEGE.
*PEARSON (KARL). *The Skull and Portraits of George Buchanan*. 24 pp. + 33 pl. + 6 diagrams. Reprinted from *Biometrika*. Vol. XVIII. Issued to subscribers only.

DENT.
*HEADLAM (CECIL). *The Story of Naples*. 384 pp. ill. + 24 pl. (Mediæval Towns Series). 5s. 6d.

HARRISON.
*NOPPEN (J. G.). *A Guide to the Mediæval Art of Westminster Abbey*. xxx + 44 pp. with 16 pl. 1s. 6d.

HEITZ, STRASSBURG.
SCHREIBER (W. L.). *Die Meister der Metallschneidekunst*, nebst einem nach Schulen geordneten Katalog ihrer Arbeiten. 94 pp. M. 12. GÜMBEL (ALBERT). *Sebastian Schedel*, der dürersche Unbekannte im Pradomuseum? 34 pp. + 3 pl. M. 4. (Studien zur deutschen Kunstgeschichte, Nos. 241 and 242.)
WEBER (SIEGFRIED). *Gaudenzio Ferrari und seine Schule* 146 pp. + 15 pl. M. 20; VON GROOTE (MAXIMILIAN) *Die Deutung der Medici-Grabdenkmäler Michelangelos*. 66 pp. M. 8 (Zur Kunstgeschichte des Auslandes, Nos. 121 and 122).

HOGARTH PRESS.
*MAURON (CHARLES). *The Nature of Beauty in Art and Literature*. Translation and preface by Roger Fry. 88 pp. (Hogarth Essays VI.) 3s. 6d.

HUTCHINSON.
CARTER (A. C. R.) *The Year's Art*, 1927. 534 pp. + 9 pl. 8s. 6d.

JUNTA PARA AMPLIACION DE ESTUDIOS E INVESTIGACIONES CIENTIFICAS.
*Archivo Español de Arte y Arqueologia*. No. 6. 128 pp. ill. + 65 pl.

MILFORD.
LINCKENHELD (EMILE). *Les Stèles funéraires en forme de Maison chez les Mediomatriques et en Gaule*. 160 pp. ill. + 6 pl. 6s.

MILFORD: YALE UNIVERSITY PRESS.
*ALLEN (EDWARD B.). *Early American Wall Paintings*. 1710-1850. 110 pp. with 127 ills. 35s.
PARKER (DEWITT H.). *The Analysis of Art*. 190 pp. + 72 ills. 18s.

NONESUCH PRESS.
*MELVILLE (HERMAN). *Benito Cereno*. 123 pp. + frontispiece and ills. by E. McKnight Kauffer. Ltd. edn. 18s.

OXFORD CLARENDON PRESS.
RATTRAY (R. S.). *Religion and Art in Ashanti*. With chapters by G. T. Bennett, Vernon Blake, H. Dudley Buxton, R. R. Marett and C. G. Seligman. 415 pp. + 277 pl. 30s.

OXFORD UNIVERSITY PRESS.
*BLAKE (VERNON). *The Art and Craft of Drawing*. 414 pp. + 130 pl. 18s.
CARRINGTON (JOHN BODMAN) and HUGHES (GEORGE RAVENSWORTH.) *The Plate of the Worshipful Company of Goldsmiths*. 158 pp. + 85 pl. £5 5s.

THE STUDIO.
SALAMON (MALCOLM). *Masters of the Colour Print*. I.—*Elyse Lord*. 6 pp. + 8 col. pl. 5s.

VANOEST, PARIS.
BABELON (JEAN.) *Le Cabinet du roi ou le Salon Louis XV de la Bibliothèque Nationale*. 43 pp. + 24 pl. (Les Trésors du Cabinet des Antiques.) HILL (GEORGE F.). *Select Greek Coins*, a series of enlargements illustrated and described. 63 pp. + 64 pl.

RUDGE, NEW YORK.
*GALLATIN (A. E.). *Charles Demuth*. 10 pp. + 28 pl. (1 in col.)

WEEKLY.—The Architect, 3035-8.

FORTNIGHTLY.—Der Cicerone, 3; Der Kunstwanderer, 2.

MONTHLY.—Antiques, 2; The Arts, 2; Bulletin of the Cleveland Museum of Art, 2; Bulletin of the Minneapolis Institute of Arts, 6; Kunsthaus Zürich Mitteilungen, 2;



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Pennsylvania Museum Bulletin, 109, 110; La Revue d'Art, xxvii, 10.

QUARTERLY.—Kritische Berichte zur Kunstgeschichtlichen Literatur, 1; Old Master Drawings, 4.

CATALOGUES AND PAMPHLETS.—Individualist Bookshop; *The Philosophy of Individualism, a Bibliography*, 96 pp. 1s. Victoria and Albert Museum: *Review of the Principal Acquisitions during the year* 1924, 94 pp. ill. + 40 pl., 6s. 6d. post free. **Picture books of Byzantine Art, Dolls and Dolls' Houses, Persian Pottery, pre-Raphaelites and their School.* Each 2 pp. + 20 pl. 7d. post free.

TRADE LISTS.—Bell: *New and Recent Books; Le Bouquiniste Gantois*, 137, 138. Dent: *The Bookmark*, iii, 9. Foyle: *Catalogue of Dept. No.* 16, *Part* 3. Gilhofer and Ranschburg, Vienna: *Bücher über Graphik*, No. 199. Gutekunst and Klipstein, Bern: *Alte und moderne Original-Graphik*, No. xxiii. H.M. Stationery Office: *Monthly Circular*, Nos. 195-6.

*Publications in the preceding list marked with an asterisk are briefly discussed below.*

SKETCHING FROM NATURE.—The author of this book has already achieved a great success with his "Drawing, Design and Craftwork." It is unpleasant to have to say of one so enthusiastic over what he conceives to be art as Mr. Glass is, that his popularity among those who cannot compose and draw, is mainly due to the fact that Mr. Glass shares these disqualifications with his readers. Of the many drawings reproduced in the book, not one has the least merit, especially considered as a composition; and his pastiches of Corots, etc., merely spoil the originals, and are bound to mislead the young. We cannot honestly say anything at all by way of praise of or excuse for this book.

THE SKULL AND PORTRAITS OF GEORGE BUCHANAN.—Should THE BURLINGTON MAGAZINE discuss George Buchanan's skull? It is improbable that anything like a majority of our readers would answer in the affirmative, and we shall accordingly content ourselves with noting our impression here that Mr. Pearson has done his work well. For the few who are concerned with such questions, the book will be found illuminating and full of fascination. The pictures and drawing are reproduced with great care and precision.

THE STORY OF NAPLES.—This is, in conformity with the idea behind the "Mediæval Towns" series to which it belongs, a typical guide-book. The author hurries us along the streets of the old town and out to Pompeii and Herculaneum, explaining everything that is liable to catch our eye, and directing our attention in particular to anything in the way of art. His mind is quite made up about the merit of every morsel of architecture or sculpture, and we feel his judgment to be fairly sound. Only it is rather a pity that the spirit of choice should not be accompanied here and there by the spirit of criticism. There are too many dicta and too few reasons, as though judgment of works of art were something absolute, not relative or personal. But after all this applies to nearly all guide-books, though the compromise arrived at by Baedeker is exceptional.

THE MEDIÆVAL ART OF WESTMINSTER ABBEY.—This small book is worthy of its great subject. It is written with the object of providing in a cheap and short form the minimum of information needed to enable the ordinary visitor who otherwise is apt to walk through the Abbey much as he walks through Piccadilly, to take an interest in the more significant works of art therein. Mr. Noppen, who, it will be remembered recently published in these pages an interesting account of a painting in St. Faith's Chapel, is a fully informed and diligent student, well qualified to pass on this sort of information to those without his own circle of specialists. We have not yet nearly enough of such simple books which are often the means of starting young people on the path to scholarship.

THE NATURE OF BEAUTY IN ART AND LITERATURE.—This is an essay on art by a scientist whose every sentence proclaims him to be particularly clear-headed and serious. The book defies the summarist, but is itself so short that this word of recommendation must suffice.

EARLY AMERICAN WALL PAINTINGS.—This is an interesting and unexpected book. It deals with certain wall decorations in existing buildings in New England and elsewhere, and includes work as late as 1850; thus reminding us once more that a large part of the nineteenth century is now sufficiently far removed from us in time and spirit to have acquired a certain flavour as of archæology. Some of the illustrations of wall paintings in the book are quite remote from anything done at the present time, and this must be even more so in the eyes of the American reader. The letterpress is practically entirely descriptive of the sites and the paintings themselves, and this, together with the notes on the artists, gives a pleasant effect of completeness by no means characteristic of such publications.

BENITO CERENO.—This is probably the most excellently produced and exquisitely decorated book of the present season. For once, the artist, the printer and the binder have seen eye to eye, and it is impossible to say whether the illustrations or the text are the more delicately effective.

THE ART AND CRAFT OF DRAWING.—Scattered throughout this book are a great many sensible observations about art and æsthetics, but much space is devoted to ideas expressed as though they were facts, not opinions. In this respect, the book has much in common with American art books in which art is discussed as though it were an exact science. The book strikes one as being essentially a sort of game played by the author, a game in which art jargon and terminology are used like chessmen, to be played off against each other. In short, it is the wordiest art book that has yet appeared on this side of the Atlantic.

CHARLES DEMUTH is one of the most interesting of the modern American graphic artists, and he has been beautifully served by the editor and publishers of this book. It is produced with a certain daintiness that in itself persuades the reader that those responsible for it must be people of taste. The reproductions of Mr. Demuth's drawings could hardly be bettered, and Mr. A. E. Gallatin contributes an entirely sensible essay on the attitude of European and American public Galleries to modern art.

V. and A. MUSEUM PICTURE BOOKS.—Many of our readers must know this series of booklets. The extreme brevity of the treatment of such vast subjects might seem, at first glance, to be almost absurdly inadequate, and this, of course, would be true if the series had been designed to meet the needs of advanced students. But there is a time in the early study of art when it is of great value to steady the young mind by insisting on the essential simplicity of his task. For a young student to have these publications beside him, is for him to possess the means of taking at least a peep into places where later he may become a familiar and useful figure.



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PORTRAIT OF MR. THOMAS HENRY RUMBOLD AS A YOUNG MAN, by Sir J. Reynolds, P.R.A.

To be sold on May 12 by Messrs. Sotheby and Co.

PORTRAIT OF W. SCOTT-ELLIOT AS A CHILD, by Sir Henry Raeburn, R.A.

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# FORTHCOMING AUCTION SALES: The Promise of May

BY A. C. R. CARTER

All the portents are fair for an extraordinary succession of stirring events in the chief London Auction rooms in May, and it would at last seem that compensation is to be made for the season cut ruthlessly short last year, in common with every phase of public activity, by the forces of unrest. In the previous issue I sketched some of the plans made by Christie's and Sotheby's, and wrote at some length in order to detail the thirty-one pictures of the Pallavicini collection, sent from Styria, to be offered at Knight, Frank and Rutley's on May 27. As then stated, this small collection of comparatively unknown works by, or attributable to, some famous Old Masters, is sure to cause much interest and discussion, and already there is much speculation concerning the auction result. A bit of an auction wag and also a bit of a connoisseur, says that the Pallavicini pictures "have a good, sporting chance," and, in this connexion reminds me that, on the same day, Christie's have arranged the sale of the well-known collection of pictures, covering many branches of hunting and sport, formed by the popular whip, the late Mr. W. A. Barron. And it may well happen that a mighty Thuringian tenth-century illuminated manuscript, known among learned scribes as *The Anhalt Gospels,* which is to be sold at Sotheby's on the last day of the month, will exceed any price obtained by a Pallavicini picture. Attention will be given later in this note to this celebrated relic of art and devotion. In the meantime it is necessary to deal with the principal forthcoming events at Christie's.

History repeats itself at auction. The Raeburn boom sixteen years ago, begun by the Duveens giving 22,300 guineas for the *Mrs. Robertson Williamson,* caused, as I remarked at the time, many Scottish owners to strip their walls of their stern aunts and wild uncles, in order to tempt the southern collector. Romney's auction climacteric last year has obviously induced a similar zeal of dispatch to Christie's, for, on May 20, there are to be twelve Romney portraits from various quarters. In my senile efflorescence I recall my first realization of the rapturous allure of Lady Hamilton, when I saw Romney's capture of her as an auburn Cassandra at Christie's on May 12, 1888. Neither Romney nor Emma could then compete with the Academy "picture of the year," and the price was more akin to that for a Circassian squaw in old Babylon—230 guineas. Penitent Chicago gun-men are in the market to-day, and there will be very different bidding on May 20. The major portion of the catalogue is provided by the late Mrs. Louis Raphael's collection, among which are two characteristic portraits by Ferdinand Bol, of himself and wife, formerly in the Hainauer collection. There are also two very interesting portraits by the master of Van der Helst, Nicolaes Eliasz Pickenoy, which caused a stir in the Denny sale twenty-one years ago, when they were held to be as fine as the Pickenoy pair in the Rijks Museum, of Martin Rey and his wife, Maria Joachima Swartenhondt. Reynolds is represented by the decorative *Lady Elizabeth Keppel,* and the Raphael Raeburn is the well-known *The Hon. Mrs. Austin of Kilspindie.* But the catalogue contains a plethora of fine and covetable pictures.

The noble Gainsborough portrait of the founder of Christie's, *James Christie,* sent by the son of the last partner of the name to be connected with the firm in King Street, contains a touch of telling adroitness in the inclusion of the accessory of the framed Gainsborough landscape on which the auctioneer rests. For, as Gainsborough knew that his friend Christie intended to hang the composition in a coign of vantage, he felt that every picture should tell a story, and he therefore included the landscape to let the public know that he was always ready to paint a pastoral as well as a portrait. Another Gainsborough portrait, *The Hon. Augusta Phipps* (or if I remember aright, Henrietta Maria), is obviously the portrait which was in the Donaldson sale at Hove in 1925, and there are several attractive Lawrence portraits and two very charming compositions by G. H. Harlow. The sale will probably turn out to be in the classic line of dispersals at Christie's, and interest will be maintained until the end when two small pictures by Rembrandt, one on copper of the painter's father posed as an archer, which has come from a German family in Poland, will be sold.

On the previous Friday, May 13, we are to see an array of seven pictures by the once-vaunted Meissonier. I remember well the furore of the Secrétan sale in Paris, 1889, when there were as many as twenty-four works by the master of military pomp and millinery, and I am one of those who expect to see some of this fervour revived. Meissonier had the sure gift of weaving infinite detail into a picturesque unity. The sale, too, will include a string of charming Corots; an array of fresh breeze-scapes by Boudin; and eight pictures by Sir David Cameron, to remind us that his fame does not rest wholly on his etchings. As for the first Friday in May (6), the small collection of the Viscountess Harcourt contains two notable Nattier portraits, one of which, *Madame Victoire,* may approach the auction triumph of the Bischoffsheim *chef d'œuvre,* just a year ago. On the same day, too, will appear one of those dainty and vivacious groups of aristocratic children by Drouais, recalling also the success of the Bischoffsheim pair which were brought for France again at 13,000 guineas last year. French art will indeed be prominent, as, in addition, the Yorke pictures, inherited from Sir Anthony de Rothschild, contain Boucher's *Love's Messenger,* Greuze's unusual rustic interior, *Les Sevreuses* and that factual Dutch rendering by Teniers of *The Prodigal Son,* formerly in the San Donato collection. This Rothschild inheritance comprises also some very rich decorative Louis furniture and tapestries to be offered on May 5, and a similarly splendid array of every kind of French objets d'art in the Raphael collections will come up on May 18-19. Other notable events at Christie's in May will be a silver sale on May 11, including some exceptional pieces by Paul Lamerie



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and an unusually large set of fourteen George II candlesticks, 1727, associated with the famous diplomat, Philip Dormer, 4th Earl of Chesterfield. Nor should mention be omitted in this brief recapitulation of the remarkable specimens of Ming porcelain in the John Love collection, to be sold on May 24 and 25.

I should again stress the importance of the Whawell collections of historic armour and arms and other fine examples of art metalwork to be offered at Sotheby's on May 3-6, to which I drew special attention last month. There will be other dispersals at Sotheby's, and the very interesting catalogue of pictures arranged for May 12 contains one of the finest renderings of adolescence ever painted by Reynolds.

This *Thomas Henry Rumbold* has not been seen in public since it was shown at Burlington House forty years ago, and it has now been sent for auction by a member of the family. Reynolds painted this portrait of a young man of "sensibility," to use the expressive eighteenth-century word, in 1788, the year which saw the creation of that extraordinary vision of beauty, the bevy of child-angels' heads, in the National Gallery; and some of this tenderness is evinced in the Rumbold composition. Another picture which is bound to attract competitive attention is Raeburn's portrait of a boy of five, *William Scott-Elliott,* in pinafore and wee trews, altogether a most delightful capture of a Scots laddie. In the same sale will be a telling sporting portrait by Ben Marshall of *General Sir Henry Campbell,* and a Dean Wolstenholme group of the huntsman and pack of the *Epping Forest Staghounds*. The furniture sale on May 13 includes two ornate harpsichords, one by Johannes Ruckers of Antwerp, and a Spanish seventeenth-century gravicembolo, the gift of a former King of Spain to a convent.

Yet, as stated earlier in this article, the peculiar supremacy which the firm of Sotheby's has won in the classic dispersals of illuminated manuscripts will be exemplified again on May 31, when the magnificent *Evangelia Latina,* known to the lovers of mediæval art as *The Anhalt Gospels,* will be sold. The fame of this tenth-century relic rests upon its beautiful uncial lettering in red, green, and burnished gold; the fine columnar decorations of its Eusebian Canons; and upon the four full-page miniature portraits of the Evangelists. That of St. Matthew is of noble conception, and the experts state that the miniature of St. Luke is quite exceptional, because no other early manuscript has a miniature of an Evangelist holding a palm-branch.

It should be a little consoling to us to learn also that the authorities consider that the German scribes and illuminators when engaged upon this beautiful task, were much influenced by our ninth-century school of artists at Winchester. But again one remembers a Berlin professor admitting in 1889, that long before the tenth century the development of fine handwriting in the time of Charlemagne was "due chiefly to Anglo-Saxon teachers."

The following are the most notable among the many foreign auction sales announced for May:

Messrs. C. G. Boerner, Universitätsstrasse 261, Leipzig, will offer on May 2 and 3 the well-known collection acquired by Herr Franz von Hagens, comprising engravings, woodcuts, etc., by Dürer (an all but complete set), thirty etchings by Rembrandt, numerous prints representing the best known masters working between the fifteenth and the seventeenth centuries, and a smaller collection of drawings by artists of the early nineteenth century. Those who seek good, sound examples of well-known prints will find them in this sale. The same firm will sell on May 3 and 4 another collection of prints in which Rembrandt is particularly conspicuous and Dürer well represented. Generally speaking, the sale will attract through the art of the sixteenth and seventeenth centuries. Some ornamental prints by Martin Schongauer are of unusual interest. On May 4 Messrs. Boerner will sell the Josef Wünsch collection of woodcuts and other prints. These represent many important periods between the fifteenth and the nineteenth centuries. So various in origin are the prints that it is impossible to discuss the collection as a whole.

Messrs. Math. Lempertz, Neumarkt 3, Cologne, will sell on May 3 the pictures forming the collection of Heer A. Revius, of the Hague. There are examples of Jan Steen, Teniers the Younger, the Monogramists H. A. and J. W., a fine *Crucifixion* by a Netherlandish painter of the fifteenth century, and an extremely interesting picture by Colijn de Coter. What is perhaps the most important lot of all is not part of the Revius Collection. This is an *Adoration of the Magi* of very considerable quality, given to the Cologne master of the Aachen Altar-piece.

Messrs. Rudolph Lepke, Potsdamer Strasse 122a-b, Berlin, W.35, are offering on May 5 an important collection of arms and armour from the Historischen Museum of Dresden and from private ownership. The same firm is selling on May 3 and 4 a very mixed collection of works of art. These range from ceramics, bronzes and textiles to modern pictures by artists like Ludwig Munthe and L. G. E. Isabey. The most conspicuous feature of the sale, however, is the series of Japanese objets d'art and trinkets. The Gobelins and other tapestries should not be missed by collectors.

Messrs. R. W. P. De Vries, Singel 146, Amsterdam, will sell on May 10 and 11 a substantial and varied collection of drawings formed, for the most part, in Paris by M. C. Morin. A great number of schools are represented, but perhaps the Venetian section is as interesting as any. There is a specially beautiful drawing by Parmigiano, an excellently composed group of figures by Hals, a good Jan Steen, and an important Fr. d'Albani.

Messrs. Hollstein and Puppel, Meinekestr. 19, Berlin, W.15, will sell on May 10, 11 and 12 an extensive series of engravings and other prints. The former includes a large number of famous examples by the great masters of several schools. There are no fewer than 1,459 lots, so that it goes without saying that collectors should make a point of attending the sale.

Messrs. Henri Baudoin, 10 Rue Grange Batelière, Paris, will sell on May 12 the library of M. B... M..., including very fine illustrated books of the eighteenth century with richly armored bindings, and on May 13 the same firm will offer for sale a collection of works of art and furniture, chiefly of the eighteenth century and of the Empire period. The sale includes china, Sèvres porcelain, bronzes, clocks, tapestries, and furniture bearing the marks of great makers. Both sales will take place in the Hôtel Drouot.

Messrs. F. Lair-Dubreuil, 8 Rue de Sèze, Paris, announce two interesting sales. On May 16 they will dispose of objets d'art, pictures and pastels and ancient furniture, the property of Mr. E.-M. Hodgkins. The works in graphic art are mainly French, dating from the eighteenth century, and most of the furniture and furnishings are from the same provenance. The second sale by the same firm is fixed for May 20. It is of its kind extremely important. It consists of modern pictures and drawings and includes examples of Chardin, Greco, van Goyen, Rembrandt, van Ostade, Rubens, Jan Steen and other masters of the first rank. Daumier is splendidly represented. As we go to press the same firm send us catalogues of a sale, on May 23, of six Beauvais tapestries, and of a sale, on the following day, of the second part of the Paul Bureau Collection of old and modern pictures and drawings.



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# EXHIBITIONS

GREAT BRITAIN :

*London :*

AGNEW, THOS. & SONS. 17th and 18th Century Mezzotint Portraits (opens May 6).

ANDRADE, CYRIL. Arms and Armour, including specimens from the Graf. Dr. Von Trapp, Erbach, Luttner, Radziwil, and other well-known collections.

BURLINGTON FINE ARTS CLUB. Works of William Blake.

COLNAGHI, P. & D. & Co. Etchings and Drypoints, *Spain*, by Lionel Lindsay (closes May 21).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FRENCH GALLERY. British and Foreign Artists.

KNOEDLER, M. & Co. Flower Pictures (opens May 25).

LEICESTER GALLERIES. Paintings and Drawings by Henry Lamb. Drypoints and Drawings by the late Paul Hellen. Memorial Exhibition of works by the late Ambrose McEvoy (opens May 19). Pictures and Water-colours by Lucien Pissarro (opens May 19).

PATERSON, W. B. Portraits and Landscapes by W. O. Hutchison (closes May 20).

ROYAL ACADEMY. Summer Exhibition.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Spring Exhibition.

ROYAL SOCIETY OF BRITISH ARTISTS. Spring Exhibition (closes May 27).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Summer Exhibition (closes May 28).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Drawings by Eric Gill and Water-colours by David Jones.

SPINK & SON, 5 King Street, St. James's. Early Chinese Works of Art.

WALKER'S GALLERIES. Paintings by Margaret Theyre and Dudley Dixon (closes May 7). Water-colours by Cedric J. Kennedy (closes May 9). *London and the Lagoons of Venice*, by Bridget Keir (May 2-21). *Yorkshire and Oxford*, by Miss E. Hart Dyke (May 11-24). *On both sides of the Atlantic*, by J. Edward Hodgkin (May 11-25).

*Brighton :*

FINE ART GALLERIES. Empire Posters.

*Edinburgh :*

ROYAL SCOTTISH ACADEMY. 101st Annual Exhibition.

*Glasgow :*

REID, ALEX & LEFEVRE, 117 West George Street. Paintings by Cézanne, Daumier, Degas, Gauguin, Manet, Monet, Renoir, Sisley, Seurat, Van Gogh, etc. (closes May 14).

*Liverpool :*

WALKER ART GALLERY. Paintings and Water-colours by Albert Goodwin.

*Manchester :*

CITY ART GALLERY. The Benson Collection of Italian Pictures.

GERMANY :

*Munich :*

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

HOLLAND :

*The Hague :*

MUNICIPAL MUSEUM. Islamic Art (opens May 14).

*Leiden :*

MUNICIPAL MUSEUM. Paintings, Drawings and Etchings by Floris Verster (closes May 15).

SWITZERLAND :

*Lucerne :*

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING MAY

ENGLAND :

*London :*

CHRISTIE, MANSON & WOODS. May 5 and 6, French Furniture, Objects of Art, Silver and Old Masters from the Collection of Sir Anthony de Rothschild.

DEBENHAM, STORR & SONS. May 4, 5, 10-12, 17-19, 24, 26 and 27, Jewellery and Plate. May 27, Furniture.

KNIGHT, FRANK & RUTLEY. May 27, The Margrave Pallavicini Collection of Works of Art.

SOTHEBY & Co. May 2, Etchings and Engravings belonging to the late Horatio J. Lucas. May 3-6, Arms and Armour belonging to the late S. J. Whawell. May 9, Library belonging to the late G. A. Crawley. May 10, Old English Silver. May 11, Engravings, etc. May 11, Textiles and Objects of Vertu. May 12, English and French Pictures. May 13, Porcelain, Works of Art, Furniture and Chinese Wall-paper. May 16 and 17, Books belonging to Capt. A. Bethell. May 23, 24, 30 and 31, Books. May 30, Works of Art belonging to Mr. A. G. B. Russell. May 31, The Anhalt Gospels.

BELGIUM :

*Brussels :*

GIROUX, GALERIE GEORGES. May 16-18, Pictures, French Furniture, Flemish Tapestries, Objets d'Art, etc., from Dr. DeMeyer's Collection.

FRANCE :

*Paris :*

BAUDOIN, HENRI, at the Hôtel Drouot. May 12, the Library of Monsieur B... M.... May 13, Collection of Works of Art.

LAIR-DUBREUIL, F., at the Galerie Georges Petit. May 16, Objets d'Art and Furniture belonging to Mr. E.-M. Hodgkins. May 23, Six Tapestries of the Royal Beauvais Factory.

GERMANY :

*Berlin :*

HOLLSTEIN & PUPPEL. May 10-12, Duplicate Museum Engravings.

*Leipzig :*

BOERNER, C. G. May 2-6, Engravings, etc., from the Von Hagen's and other collections.


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# EXHIBITIONS

GREAT BRITAIN :

*London* :

ANDRADE, CYRIL. Arms and Armour, including specimens from the Graf. Dr. Von Trapp, Erbach, Luttner, Radziwil, and other well-known collections.

COTSWOLD GALLERY. Engravings by and after J. M. W. Turner. Fifth Annual Exhibition of Water-colours by J. M. W. Turner and other English Masters (opens June 22).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

GOUPIL GALLERY. Paintings and Drawings by the French Impressionists and others.

HURRICANE LAMP GALLERY, 111B, Cheyne Walk, Chelsea Embankment, S.W.3. The Emotionist Group.

INDEPENDENT GALLERY. Paintings by A. D. de Segonzac at the Alpine Club Galleries.

KNOEDLER, M., & CO. Flower Pictures (1568-1927).

LEFEVRE GALLERIES. Paintings by Henri Matisse (closes June 25).

LONDON GROUP, at the R.W.S. Gallery (June 4-25).

PATERSON, W. B. Water-colours, Drawings and Etchings by Sándor Nagy (closes June 18).

ROYAL ACADEMY. Summer Exhibition.

ROYAL SOCIETY OF BRITISH ARTISTS. Young Artists' Exhibition, promoted by *The Daily Express*.

ROYAL SOCIETY OF MINIATURE PAINTERS. 32nd Annual Exhibition at The Arlington Gallery, 22, Old Bond Street (closes June 10).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

TOOTH, ARTHUR, & SONS. Etchings by Cameron, Bone, McBey, and Griggs (closes June 18). *Spanish Bull Fighting*, by Roberto Domingo (opens June 22).

TWENTY-ONE GALLERY, 15, Mill Street, W.1. Drawings and Etchings by Robert Austin (opens June 20).

WALKER'S GALLERIES. Water-colours by E. W. Powell (closes June 16). Sketches, *California, Arizona, etc.*, by Hon. Mrs. R. Vane (June 8-21). *South of France*, by Adam Knight (June 14-27). Water-colours by Lady Hume-Williams, Mrs. W. St. J. Mildmay, and Mrs. Jebb (opens June 24).

WHITECHAPEL ART GALLERY. Jewish Art and Antiquities (closes June 26).

YAMANAKA & CO. Chinese Frescoes (closes June 15). Chinese Ceramic Arts and Sculptures (opens June 30).

*Conway* :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (opens June 6).

*Edinburgh* :

ROYAL SCOTTISH ACADEMY. 101st Annual Exhibition.

*Liverpool* :

WALKER ART GALLERY. Paintings and Water-colours by Albert Goodwin.

*Manchester* :

CITY ART GALLERY. Work of Living British Artists.

FRANCE :

*Paris* :

CHARPENTIER, JEAN. French Pastels of Seventeenth and Eighteenth Centuries (closes June 25).

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

HOLLAND :

*The Hague* :

MUNICIPAL MUSEUM. Islamic Art.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING JUNE

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. June 2, 8, 9, 14-16, 21-23, 28-30, Jewellery and Plate. June 22, Antique and Modern Furniture.

HAMPTON & SONS. Furniture Sales on the premises: June 9, Lindsey House, Woodhall Spa, Linc. June 13, 49, Chester Square, S.W. June 20, 24, Queen's Gate, S.W. June 23, Great Rohe, Witley, Surrey. June 27-29, Wonersh Park, near Guildford.

HARMER, H. R. June 13, 20, and 27, Stamps.

SOTHEBY & CO. June 1, 2, 20-22, Printed Books. June 9 and 10, Modern Etchings. June 13, The Library of the late T. W. Dewar. June 14-17, The Huth Collection of Coins and Medals (3rd portion). June 20-22, Old and Modern Etchings and Engravings belonging to the late W. H. Brierley. June 22, Collection of Pèque belonging to G. F. Berney. June 23, Chinese Porcelain and Works of Art belonging to the late Rt. Hon. T. M. M'Kinnon Wood. June 24, English Furniture. June 27-29, Printed Books, Manuscripts, etc.

FRANCE :

*Paris* :

LAIR-DUBREUIL, R., at the Galerie Georges Petit. June 16 and 17, Collection of M. Jacques Zoubaloff. June 22-24, Collection of Madame de Poles.


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# FORTHCOMING SALES : The Holford Italians

## BY A. C. R. CARTER

At the time of penning these notes on art dispersals, the promise of May, to which I optimistically referred last month, has been abundantly fulfilled, and those collectors who happen to be old cricketers will see the parallel between the successful scores at auction and those in the sunny air. And, as I sometimes make a personal confession in these columns, I may add that my first attendance at Saturday picture sales at Christie's, forty years ago, coincided with my having to abandon the delights of fast bowling owing to the glare of the sun. With regard to forthcoming auction events in June it may be found that the spectacular proceedings in May will overshadow them because there has not been for many years such a remarkable series of dispersals as we witnessed last month. Before dealing with the June programme, however, immediate notice is demanded of the announcement that, in July, arrangements have been completed for the sale at Christie's of the Italian pictures and objets d'art in the famous Holford collection. Possibly more lances and friendships have been broken in the tournaments of attributions which these pictures have aroused, than by any other collection, and doubtless the "war in Heaven" will be renewed when the works are on view at King Street, before the sale on Friday, July 15. There will be a form of respite on the previous two days for those who are profoundly interested in the Doge-like cassones and the like, which used to form an appropriate setting for the Dorchester House pictures. Yet that subtle world of *expertise,* which refuses with icy hauteur to consider in the slightest degree, the guinea-stamp of any picture, will expand in debate and discussion—tant-amount to alternative cross-word solutions—over the beloved problems of attributions. Most of the readers of this magazine know well nearly every Italian picture in the Holford gallery, and next month the collection will be summarized. Suffice it to mention now the striking head of *St. Thomas Aquinas,* which Mr. Berenson has assigned to Botticelli; the finely composed little panel by Francesco di Pesellino of the *Virgin and Child,* attended by six saints, among whom are St. Louis of Toulouse and St. Anthony the Abbot; Bonifazio's *Madonna of the Meadows;* and Titian's tender *Riposo* once in the Orleans collection. Another great Titian is the portrait of the haughty *Caterina Cornaro,* Queen of Cyprus; and there are other great portraits by Tintoretto, Paris Bordone, Bartolomeo Veneto (*The Man with a Jewel in his hat*), Dosso Dossi, Sebastiano del Piombo, and Veronese. Other works which crowd in on the mind are Andrea del Sarto's *Virgin and Child,* and another such by Andrea Solario. But even in mentioning these names, I may be committing sins of ascription.

Another sale in July, of a quite different order, may also be announced. Messrs. Hampton and Sons, who were prominent last autumn in the vast task of selling the varied Michelham collections, have been entrusted with the dispersal on July 4-11 of the entire "contents" of Baldersby Park, Thirsk. As this will entail the submission of over 1,800 lots, the auctioneer will have a throng time, as they say in Yorkshire. The pictures and drawings, chiefly by popular Victorian artists, need not be too seriously discussed, but the English furniture to be offered is unusually attractive. The 17th century oak examples contain some especially remarkable court cupboards, and there are several sturdy refectory tables, one of which was in the Earl of Wilton's collection. Some of the rarer furniture also came originally from the earl's house at Heaton Park, Manchester, and an early 18th century suite should be of much interest to students and collectors as, in its ribbon-back design, it shows the *junctura* between the late Queen Anne period and the approaching Chippendale regime. The wood used for this suite is Cuban Sabicu, and a set of chairs made from this wood is in the Sir John Soane Museum. Notable Chippendale pieces were formerly in the McCorquodale collection at Beaumaris, and there are many fine early Georgian pieces, and characteristic examples of Sheraton and Hepplewhite design. One of the Sheraton sideboards came from Trafford Hall. The Chinese porcelain is of early periods, and in the English section there are several fine Spode services, and a Chamberlain Worcester dessert service. The silver is chiefly Georgian, of the type exemplified in the Duke of Cambridge sale, 1904. Much of the glass is 18th century Irish, and acquired largely from the Earl of Wilton's collection. Perhaps the chief picture at auction will turn out to be Frith's carefully wrought *Nell Gwynne,* and T. M. Richardson's large drawing of *Como* is also likely to attract the established dealers.

It is time to treat of the June arrangements at Christie's and Sotheby's. The American craving for old arms and armour—an ardent form of patrician ancestor-worship evinced in the recent Whawell sale at Sotheby's—will have another opportunity of being sated at Christie's on June 14, when a second portion will be offered of that Russian Prince's armoury which caused a £20,000 dispersal last year. The picture sales so far arranged include the remainder of the Dumfries collection of W. A. Coats on June 10, chiefly of the Barbizon and kindred schools, with a few Old Masters' works such as an oval panel of a young man's head by Frans Hals; a pair of Rembrandts; a Rubens family group; two attributed to Vermeer and a few portraits by Gainsborough and Raeburn. There are rumours of an impending big sale, subject to an order being obtained from the High Court. About the third week in June there will be a comprehensive sale of the furniture and decorative objects sent from the spacious Melbury Road home of the late Sir Luke Fildes, R.A.; and with these there should be some pictures, among which the small and accomplished studies for some of the painter's celebrated compositions are sure to cause spirited bidding. Fildes put every ounce of himself into his pictures, and it is useless for an arid generation to cavil at his sincerity of emotion which his technique was able to sustain and express. About the end of the month, too, will appear the very varied collections of Continental porcelain, belonging to Viscountess Harcourt. The foreign demand for Sèvres, Dresden, Frankenthal, Ludwigsburg, Fulda, and examples of other factories has been



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decidedly revived of late, and may reach the degree of enthusiasm shown in the years preceding the war. Another sale, for which no definite date has been fixed, will embrace old English silver and Oriental porcelain, with snuff-boxes and miniatures. One of the outstanding features in modern collecting is the continued competition for contemporary etchings which almost rivals the "blue-tulip" craze of old in Holland. The Walter Brierley collection, to be sold at Sotheby's on June 20-22, comprises an array of Muirhead Bone's very marketable products, such as *A Spanish Good Friday, Piccadilly Circus,* 1915, *Demolition of St. James's Hall,* and *The Dogana, Venice.* Sir David Cameron's *Ben Lomond,* and *Thermae of Caracalla* are among many others, the fame of which has drawn Continental collectors into the fray, and there is a long series by the popular James McBey, the example of his famous *Dawn* being trial proof III from the artist's private collection. Meryon's *L'Abside de Notre Dame* is another auction-winner and note should be made of *St. Botolph's Boston,* by F. L. Griggs, A.R.A. This comprehensive collection promises to be a serious disturber of many former records in the series of stirring modern sales. At the end of the month there will be a dispersal of fine French colour prints; a numerous section of sporting prints in colours of coaching, hunting, coursing, and racing subjects (dear to collectors in Texas), and a number of fine mezzotints after Reynolds, Raeburn, and Lawrence. The somewhat caviare craft of Piqué, which was not much understood by English collectors until the Dent sale at Sotheby's, two years ago, will again be illustrated by the G. F. Berney collection, to be sold on June 22. Summed up, this Louis out-of-the-way craft may be defined as the gold and silver decoration in point or strip on either ivory or tortoiseshell, often with mother-o'-pearl as an additional ornament. On the following day will be dispersed the collection of Chinese porcelain formed by the late Right Hon. T. Mackinnon Wood. Bookmen should also note that the sale on June 27-29 will include a set of the fine Shakespeare Folios, belonging to Lord Leigh.

An interesting sale is announced for the first week in July by Messrs. JACKSON, STOPS, and STAFF, of Queen Street, W.1. It will consist of the very large and varied collection of paintings, drawings, and prints to be sold under the instructions of the executors of Mrs. John Lane, late of Boston, Mass., U.S.A. The catalogue, which at the time of writing is in the course of preparation, will include the names of Gainsborough, Hogarth, Turner and Gilbert Stuart, while many prominent later artists are represented. Besides these lots, which number no fewer than 2,500, there are many autograph letters, miniatures, china, tapestries, and period furniture.

Among the more important Continental sales announced for June are the following:—

Messrs. F. LAIR DUBREUIL, 6, Rue Favart, Paris, will offer, on June, 1, 2, and 3, the collection of works of art formed by M. S. Sevadjian, a chief feature of which is an extensive series of modern paintings and drawings, there being very interesting examples of the art of artists like Boudin, Corot, Daumier, Degas, Forain, Guys, Renoir, Sisley, and Vuillard. The antiques include sculptures, bronzes, and marbles of various periods, but are particularly notable because of a remarkable set of Oriental pottery from Persia, Rhodes, etc., as well as Italian and Hispano-Moresque faïence and stuffs. The same firm will sell, on June 2, 3, and 4, the eighteenth section of the vast Haviland collection of Japanese prints and illustrated books. It is impossible to discuss this important sale in detail, there being over 750 lots in all. Names like Utamaro, Shuncho, Yeishi, Sharaku, and Kiyonaga occur frequently in the catalogue.

THE GALERIE GEORGES PETIT, 8, Rue de Sèze, Paris, will offer, on June 16 and 17, the collection of modern pictures and drawings formed by M. Jacques Zoubaloff. This consists of representative examples of the work of artists like Cézanne, Derain, Degas, Guys, Henri-Matisse, Monet, Redon, and Renoir, and three particularly interesting works by Barye, Maillol, and Rodin. On June 22, 23, and 24, the same firm will sell the collection of Madame de Poles, which will make an unusually varied sale. The lots range from many very fine examples of eighteenth-century furniture and furnishings, to old masters by such artists as Boucher, Fragonard, Lancret, and Vigée Lebrun, of the French school, and Hoppner and Lawrence, of the English. There are also quantities of glass, Limoges enamels, wood carvings, bronzes, and French prints, as well as important pictures by Forain.

# GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

JOHN CONSTABLE. *Branch Hill Pond, Hampstead Heath.*
JAMES HOLLAND. *The Thames Below Woolwich,* 1843.
Both bequeathed by Miss Susan Field.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

W. HOLMAN HUNT. Pen and ink study (1850) for *Valentine Rescuing Silvia* (Two Gentlemen of Verona). Silver-point study (1876) for Joseph in *The Triumph of the Innocents.* Presented by Mrs. Holman Hunt.

PRINTS.

THEODORE ROUSSEL. 70 trial proofs of colour prints. Presented by Miss Agnes Mackay.

BRACQUEMOND. 220 etchings (eighth and last instalment of the artist's own collection of his work). Presented by C. Dodgson, Esq., C.B.E.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

*A Horse*; figure in marble. CHINESE; perhaps of the T'ang Dynasty.

F. DERWENT WOOD, R.A. *Torso of a Girl.* Plaster. Presented by Mrs. Derwent Wood.

*SPANISH and PORTUGUESE ivory carvings. Presented by Dr. W. L. Hildburgh, F.S.A.

*Bust of a man. Wood. ENGLISH; late seventeenth century.

Silver Medal of William of Orange, by Conrad van Bloc. DUTCH; 1577. Presented by H. Oppenheimer, Esq., through the National Art-Collections Fund.

CERAMICS.

Jug of early FAENZA maiolica, painted with a bird. Purchased out of the fund of the Bryan Bequest.

Panel of painted glass: the *Descent from the Cross.* By ABRAHAM VAN LINGE. Dutch, 1629. Presented by Wilfred Drake, Esq.

Figure of the Muse Erato. Bow porcelain; about 1760. Presented by Mr. and Mrs. Donald MacAlister.

A collection of COREAN pottery. Presented by Dr. W. M. Tapp.

CIRCULATION.

A collection of JAPANESE Embroidery and Brocades given by Mr. T. B. Clarke Thornhill.

METALWORK.

Silver-gilt Covered Cup. LONDON hall-mark for 1590-1.

Silver-mounted Coconut Cup. ENGLISH, about 1580.

PAINTINGS.

CHINESE Wall Painting of a Robed Figure. Purchased with the assistance of the National Art-Collections Fund.

DAVID LOGGAN. *Portrait of a Man.* Plumbago Drawing.

*J. S. COTMAN. *Interior of Crosby Hall.* Water-colour.

*H. G. HINE. *Bible Bottom.* HARRY HINE. *Lincoln Cathedral.* Water-colour Drawings. Bequeathed by the late John Varley, Esq.

TEXTILES.

Dress Trimming. VENETIAN rose point: second half of seventeenth century. Presented by Her Majesty the Queen.

Collection of PORTUGUESE and JAPANESE embroideries and brocades. Presented by Mr. T. B. Clarke-Thornhill.

WOODWORK.

A Bookcase, with glass doors, of the time of Charles II, from Dyrham Park, Gloucestershire. (Presented from the Murray Bequest Fund and temporarily exhibited in the Central Court.)



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# PUBLICATIONS RECEIVED

ART TRADE PRESS.
*Who's Who in Art, 1927. Being a Series of Alphabetically-arranged Biographies of the Leading Men and Women in the World of Art To-day. Vol. I. 286 pp. 10s. 6d.

BATSFORD.
*DAY (LEWIS F.) and BUCKLE (MARY). *Art in Needlework*, a book about embroidery. 280 pp. with 105 ills. 5th edn. 7s. 6d.
*Old Master Drawings;* a Quarterly Magazine for Students and Collectors. Edited by K. T. Parker. Vol. I. 60 pp. + 69 pl. 25s.

BELL.
BODKIN (THOMAS). *The Approach to Painting.* 192 pp. + 24 pl. 7s. 6d.
LAW (ERNEST). *King Henry VIII's Newe Wyne Seller at Hampton Court.* Built in 1535, Cleared and Revealed in 1927. 29 pp. ill. 2s.

BENN.
*BLAKE (WILLIAM). *Songs of Experience.* 57 pp. ill. in col. Facsimile of British Museum copy. 12s. 6d.
HOME (GORDON) and FOORD (EDWARD). *Mediæval London.* 382 pp. ill. + 20 pl. 18s.
*PARKER (K. T.). *North Italian Drawings of the Quattrocento.* 36 pp. + 72 pl. (Drawings of the Great Masters.) 18s.
*WOLFE (FFRIDA and A. T.). *How to Identify Oriental Rugs.* 54 pp. + 45 pl. (4 in col.). 10s. 6d.

CAMBRIDGE UNIVERSITY PRESS.
*CONSTABLE (W. G.). *Catalogue of Pictures in the Marlay Bequest, Fitzwilliam Museum, Cambridge.* 110 pp. + 31 pl.

CHATTO AND WINDUS.
BELL (CLIVE). *Landmarks in Nineteenth-Century Painting.* 214 pp. + 20 pl. 10s. 6d.
HOLMES (C. J.). *Notes on the Science of Picture-making.* 325 pp. + 13 pl. 4th edn. 10s. 6d.

CONSTABLE.
MARILLIER (H. C.). *History of the Merton Abbey Tapestry Works.* 37 pp. + 29 pl. (7 in col.) 7s. 6d.

COUNTRY LIFE.
TURNER (LAURENCE). *Decorative Plasterwork in Great Britain.* Introduction by Arthur T. Bolton. 271 pp., with 348 ills. + 1 pl. £3 3s.

DENT.
*LANDUCCI (LUCA). *A Florentine Diary from 1450 to 1516,* continued by an anonymous writer till 1542, with notes by Iodoco del Badia. Translated by Alice de Rosen Jervis. 308 pp. + 10 pl. 7s. 6d.

FABER AND GWYER.
RICCI (CORRADO). *Umbria Santa.* Translated by H. C. Stewart. 190 pp. + 55 pl. 12s. 6d.
WILENSKI (R. H.). *The Modern Movement in Art.* 237 pp. + 32 pl. 12s. 6d.

GALLIMARD, PARIS.
GHYKA (MATILA C.). *Esthétique des proportions dans la nature et dans les Arts.* 452 pp. + 94 pl. (La Pensée contemporaine, II.)

GOLDSTON.
COOMARASWAMY (ANANDA K.). *History of Indian and Indonesian Art.* 295 pp. + 128 pl. and 9 maps. £2 10s.

HANSEATISCHER KUNSTVERLAG, HAMBURG.
VON MANTEUFFEL (KURT ZOEGE). *Alfred Rethel.* Portfolio containing 44 pp. + 16 pl. (Deutsche Grafik des neunzehnten Jahrhunderts.) M. 10.

KNAPP, HALLE.
STRAUSS (KONRAD). *Deutsche Keramik der Gegenwart.* 44 pp. + 40 pl.

LANE.
FURST (HERBERT). *Portrait Painting, its Nature and Function.* 155 pp. + 49 pl. 31s. 6d.

MACMILLAN.
SINGLETON (ESTHER). *The Collecting of Antiques.* 338 pp. fully illustrated + 1 pl. 31s. 6d.

OXFORD CLARENDON PRESS.
BERENSON (BERNARD). *Three Essays in Method.* 139 pp. + 133 ills. and 1 col. pl. 42s.

OXFORD UNIVERSITY PRESS.
BEAZLEY (J. D.). *Corpus Vasoium Antiquorum; Great Britain, Oxford, Ashmolean Museum.* Portfolio containing 52 pp. + 49 pl. 18s.
BLAKE (VERNON). *Drawing for Children and Others.* 163 pp. + 43 pl. (1 in col.). 6s.

KEGAN PAUL, TRENCH, TRUBNER AND CO.
BRIGGS (MARTIN S.). *Rusticus,* or the Future of the Countryside. 94 pp. (To-day and To-morrow.) 2s. 6d.

PAYOT, PARIS.
BABELON (JEAN). *La Médaille et les Médailleurs.* 235 pp. + 32 pl. 60 frs.

PEGASUS PRESS, PARIS.
*A newly-discovered Treatise on Classic Letter Design printed at Parma by Damianus Moyllus, circa 1480.* Reproduced in facsimile with an introduction by Stanley Morison. 84 pp. ill. Limited edn. of 350 copies.

QUATRE CHEMINS, PARIS.
CHARENSOL (GEORGES). *Georges Rouault, l'homme et l'œuvre.* 38 pp. + 40 pl.

ROYAL GEOGRAPHICAL SOCIETY.
HEAWOOD (EDWARD). *The Map of the World on Mercator's Projection by Jodocus Hondius, Amsterdam, 1608.* From the Unique Copy in the collection of the Royal Geographical Society. 23 pp. + 26 pl. £3 3s.

SCHROLL, VIENNA.
SOBOTKA (GEORG). *Die Bildhauerei der Barockzeit.* Herausgegeben von Hans Tietze. 180 pp. + 48 pl. Paper covers, 10s.; bound, 12s.
*STIX (ALFRED). *Von Ingres bis Cézanne.* 32 Handzeichnungen französischer Meister des XIX. Jahrhunderts aus der Albertina. 16 pp. + 32 pl. M. 3.

H.M. STATIONERY OFFICE, DEPARTMENT OF OVERSEAS TRADE.
*Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925.* 208 pp. ill. 7s. 6d.

THE STUDIO.
SALAMAN (MALCOLM). *The Woodcut of To-day at Home and Abroad.* 182 pp., fully ill. 7s. 6d. and 10s. 6d. *J. R. Smith.* 6 pp. + 8 col. pl. (Masters of the Colour Print—II.) 5s.

TARAPOREVALA, SONS AND CO., BOMBAY.
RELE (VASANT G.). *The Mysterious Kundalini.* (The physical basis of the "Kundali (Hatha) Yoga," according to our present knowledge of Western anatomy and physiology.) Foreword by Sir John Woodroffe (Arthur Avalon). 112 + viii pp. Rs. 3/8.

THEOSOPHICAL PUBLISHING HOUSE.
KRISHNAMURTI (J.). *At the Feet of the Master.* 25 pp. + 5 col. pl. 7s. 6d.

VANOEST, PARIS AND BRUSSELS.
BLUM (ANDRÉ). *Les Origines de la Gravure en France. Les estampes sur bois et sur métal. Les incunables zylographiques.* 92 pp. + 78 pl.
PARMENTIER (HENRI). *L'Art Khmer Primitif.* Vol. I. 409 pp.; Vol. II 6 pp. + 100 pl. (Publications de l'Ecole française d'Extrême-Orient.) Frs. 300.
DEVILLE (ETIENNE). *La Céramique du Pays d'Auge.* 45 pp. + 32 pl. OLMER (PIERRE). *La Renaissance du Mobilier Français* (1890-1910). 45 pp. + 32 pl. (Architecture et Arts décoratifs.) Frs. 18 each.
DIMIER (LOUIS). *Histoire de la Peinture Française* du retour de Vouet à la mort de Lebrun, 1627 à 1690. Vol. I. 87 pp. + 66 pl. Vol. II. 91 pp. + 66 pl.
SIRÉN (OSVALD). *The Imperial Palaces of Peking.* Vol. II, Pl. 73-174; Vol. III, Pl. 175-274. £8 8s. the set of 3 vols.
VERNEUIL (M. P.). *Les Temples de la Période classique Indo-Javanese,* 90 pp. + 96 pl. (L'Art à Java). Frs. 220.
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VICTORIA AND ALBERT MUSEUM. *An Exhibition of Works of Art belonging to the Livery Companies of the City of London.* 83 pp. + 80 pl. Post free. 11s.

WEEKLY.—The Architect, 3039-3047; Bulletin of the Minneapolis Institute of Arts, XVI, 10-14.

FORTNIGHTLY.—Beaux-Arts, 2-5; Der Cicerone, V, 5, 7; Der Kunstwanderer, 3,4.

MONTHLY.—L'Amour de l'Art, VIII, 3-4; The Arts, XI, 3; Bulletin of the Art Association of Indianopolis, Indiana, XIV, 2; Bulletin of the Cleveland Museum of Art, XIV, 3-5; Bulletin of the Metropolitan Museum of Art, XXII, 2-4; Bulletin of the Museum of Fine Arts, XXV, 148; Bulletin of the Worcester Art Museum, XVII. 4, XVIII, 1; Dedalo, VII, 11; Gazette des Beaux-Arts, 272-4; La Nova Rivista, 1, 3-4; Onze Kunst, XLIV, 11-12; The Pennsylvania Museum Bulletin, 111-112.

BI-MONTHLY.—Oud-Hoiland, XLIV, 1; l'Arte, XXX, 1.

QUARTERLY.—The Antiquarian Quarterly, 9; The Antiquaries Journal, VII, 2; Artwork, 9; The British Museum Quarterly, 4; Bulletin of the Rhode Island School of Design, XV, 2;



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Jahrbuch der preuszischen Kunstsammlungen, xlviii, 1-2; Journal of the British Society of Master Glass-Painters, 6; The Panton Magazine, 2; The Print Collector's Quarterly, xiv, 2; The Quarterly Review, 492.

CATALOGUES, PAMPHLETS AND REPORTS.—Apollo: *The Four Parts of the World as represented in Old-Time Pageants and Ballets.* By James H. Hyde. 20 pp. ill. Brinckmann (A. E.); *Die Simson-gruppe des Michelangelo.* British Institute of Industrial Art: *Industrial Art and British Manufacture.* 48 pp. 1s. Folk Press: *A Dictionary of Superstitions and Mythology,* Pt. I. 1s. Jackson Higgs: *Rubens Exhibition.* Metropolitan Museum of Art: *Fifty-seventh Annual Report,* 1926. Otava Publishing Co., Helsinki: *Finland, V: Fine Arts and Literature.* Privately printed: *Origins in Place Names, MLXVI. The Explanation.* By an Ignorant Student. 10 pp. + 2 pl. The Grolier Club: *Officers, Committees, Constitution, By-laws, Members, Annual Reports,* 1927. Talbot Press, Dublin. *How to Study a Picture.* By G. F. H. Berkeley. 29 pp. + 1 pl. 1s. Stationery Office: *National Gallery, Trafalgar Square and Millbank, Directors' Reports,* 1926. 18 pp. 2s. Victoria and Albert Museum: *Catalogue of English Furniture and Woodwork. Vol. III. Late Stuart to Queen Anne.* 52 pp. + 56 pl. Post free 2s. 6d.

TRADE LISTS.—J. A. Allen: *Catalogue of Interesting and Choice Books. Au Lys Rouge.* Baynard Press: *To Young Weavers.* By James Morton. Baer, Frankfurt-a-M.: *Catalogue of Books on Industrial Arts, No. 734; English Literature and Philosophy, No. 735. Le Bouquiniste Gantois.* Chapman and Hall: *Announcements for the Spring,* 1927. Dent: *Books to be Published during Spring.* Egger, Vienna: *Verzeichnis verkäuflicher Münzen und Medaillen.* Ex-Officers' Book Union, West Ealing: *A Connoisseur's Library.* Gilhofer und Ranschburg, Vienna: *Bucher über Graphik,* No. 199; *The Sixteenth Century, No. 20; Fine Etchings, Engravings, and Woodcuts by the Old Masters of the Fifteenth-Seventeenth Century,* No. 8. Godefroy, Paris: *Estampes et Dessins,* No. XVII. Götz, Hamburg: *Antiquarische Bücher aus allen Gebieten.* Heffer, Cambridge: *Spring List.* Maggs Bros.: *Book Bindings; Engravings and Etchings from the Fifteenth—Nineteenth Century.* Methuen: *Illustrated List of Forthcoming Books.* Murray: *Quarterly List.* Norstedts Nyheter, 17, 13. Rimell: *Books on the Fine and Applied Arts; Catalogue of Engravings, No. 272.* Rosenthal, Munich: *Katalog 167, Rare and Valuable Books, etc.* Schulz, Plauen: *Antiquariats-Anzeigen.* H.M. Stationery Office: *Monthly Circular,* 97-8.

*Publications marked with an asterisk in the preceding list are briefly discussed below.*

WHO'S WHO IN ART.—This is a new publication of substance which should prove of much value to all concerned in art. It consists of short biographical notices of artists and art workers in Great Britain, and as far as we have tested the entries, it is pretty complete; which, after all, is surprising, in view of the fact that it is a first edition, and that artists are notoriously negligent in filling in forms and answering letters. We notice with satisfaction that museum officials are included by the editor, who might have been expected to adopt in theory the prevailing but barbaric notion that art means painting and drawing only. We are asked by the publishers to draw their attention to any omissions. The only ones we have so far noticed are Mr. Wyndham Lewis, Mr. Bernard Meninsky, Mr. Keith Baynes, Mrs. Vanessa Bell, and Professor Lethaby.

ART IN NEEDLEWORK.—This is the fifth edition of an indispensable little book first published some twenty-five years ago. At a most reasonable price, the reader is offered the necessary demonstrations, in text and illustrations, of the different stitches in needlework and their application to current designs, and this without the discursiveness that characterizes so many technical books written by people having a passion for laying down the law to the young in matters of taste. Apart from its other merits, the book is welcome because of its freedom from prejudice.

SONGS OF EXPERIENCE.—This little book is perhaps on the precious side, but, like Messrs. Frederick Hollyer's recent reproduction of "All Religions Are One," it is a quite respectable bubble in the cataract of Blake books now pouring upon us. It is what is called a facsimile of the copy in the British Museum. That is to say, it reproduces in colour collotype all the little accidents which together give to the original that impression of uniqueness beloved of the postage stamp collector. However we may dislike the attitude to art thus represented, there is no denying the force of the spell the thing exerts as we turn over the pages. It is something after all to see and to possess something so near the original, which, as it happens, contains such unforgettable trifles as "The Chimney Sweeper," "London," "The School Boy," "Infant Sorrow," "The Clod and the Pebble," and "The Tyger" itself.

HOW TO IDENTIFY ORIENTAL RUGS.—There are certain shops which may stock anything from boots to cheese, the attendants in which manage to give the customer a comforting impression of knowledge and experience through a trick of expressing in so many words a quite definite opinion about everything connected with the class of article which is the concern of their lives. This form of "suggestion" is as important, even necessary, to certain readers as to certain customers. The authors of this book are so gifted. In eleven short, talkative chapters they tell us exactly what they think about the main types of Far Eastern carpets. As soon as collectors stop acquiring objects of art simply because they like them as such and take to classifying them and seeking rarities, they are compelled to have recourse to such a book. Those who cannot, or will not, or dare not enjoy or disenjoy a rug because they are ignorant of the land and the century to which it belongs, will do very well to keep the book by them, for it will materially help to eliminate at least the more preposterous attributions. The plates, especially the coloured ones, are very good, and the book is excellent value for half a guinea.

THE MARLAY BEQUEST.—There is something particularly beautiful about the fact of this book. It represents something analogous to Quietism. Charles Brinsley Marlay (1831-1912) spent his life collecting pictures not by famous masters but because they happened to please him. It is neither surprising nor regrettable that little or nothing is known of the "pedigrees" of the Marlay pictures. There is in the collection nothing really great, but nothing quite insignificant. The spirit of choice asserted itself so independently that dates of purchase prices, former ownership, and the like were disregarded or forgotten. Mr. W. G. Constable is quite frank about the question of quality; he says quite simply that there is not anything very remarkable about the collection. Yet he has lavished upon it all the care and study that would be deserved of the most splendid gallery in the land. How sweet it is in these days of boosting and old-master mongering to drift into such an eddy; to read of Marlay's tireless labours in forming his modest, yet admirable, art gallery, of his will directing that it should go to the University of Cambridge, and of his bequest of £80,000 and the lease of St. Katherine's Lodge, with the excellently characteristic provision that anything "below a museum standard" might be sold, provided that the proceeds should go to the purchase of other works of art considered up to such a standard. It turned out in the end that eighty-four works passed the test of criticism, and it is these and eight others bought in accordance with the owner's conditions that are the subject of the present catalogue.

NORTH ITALIAN DRAWINGS.—This is a further addition to a very useful series, and it is ably handled by Dr. K. T. Parker, editor of "Old Master Drawings." The seventy-two drawings, reproduced almost perfectly, all belong to the Quattrocento and to the provinces of Lombardy, Emilia, and the Veneto. The short sketch of the period covered is very much to the point, and the selection of drawings is obviously the result of intimate knowledge, there being no tendency to illustrate works just because they are celebrated or by artists whose names are famous. That kind of sensationalism is indeed conspicuously absent from all the books in this series.

A FLORENTINE DIARY.—One may truly praise this book by remarking that it is difficult, once it is opened, to shut it; yet for the most part the notes of which it consists are excessively brief. Thus, without a moment's warning, Lucca enters, on May 24, 1466: "A Saturday, and the eve of the Spirito Santo, I was wedded to a daughter of Domenico, son of Domenico Pagni, whose name was Silvestra. She had a dowry of 400 florins, in the state funds, praise God!" Though the murders and beheadings are recorded with Florentine lavishness, one can plainly see that Lucca was a thoughtful and humane character. The general reader will find the Diary a good bedside book, for with soothing and monotonous sedulity it records and reflects as in a glass the movement and variety of life. The mind is entertained continually by the irrelevance of each entry to its neighbour. What does it matter now whether it was on January 12, 1465, that the Arno rose opposite what is now the Bargello? And yet we are pleased to be let into the infinitely small secret. The art lover will be interested in the diarist's observations about the building of famous edifices and the historian fascinated by the rich commentary on Savonarola. The editor has done her work well.

VON INGRES BIS CEZANNE.—This small book is well worth having, mainly on account of the fine collotype reproductions of thirty-two drawings of great beauty by nearly as many artists, including Delacroix, Daumier, Guys, Millet, Corot, Monet, Renoir and Degas.



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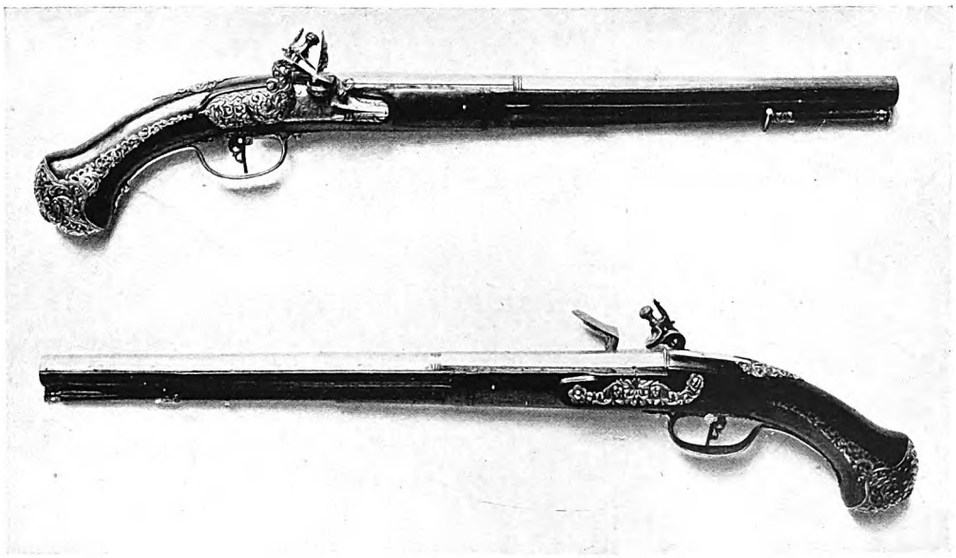

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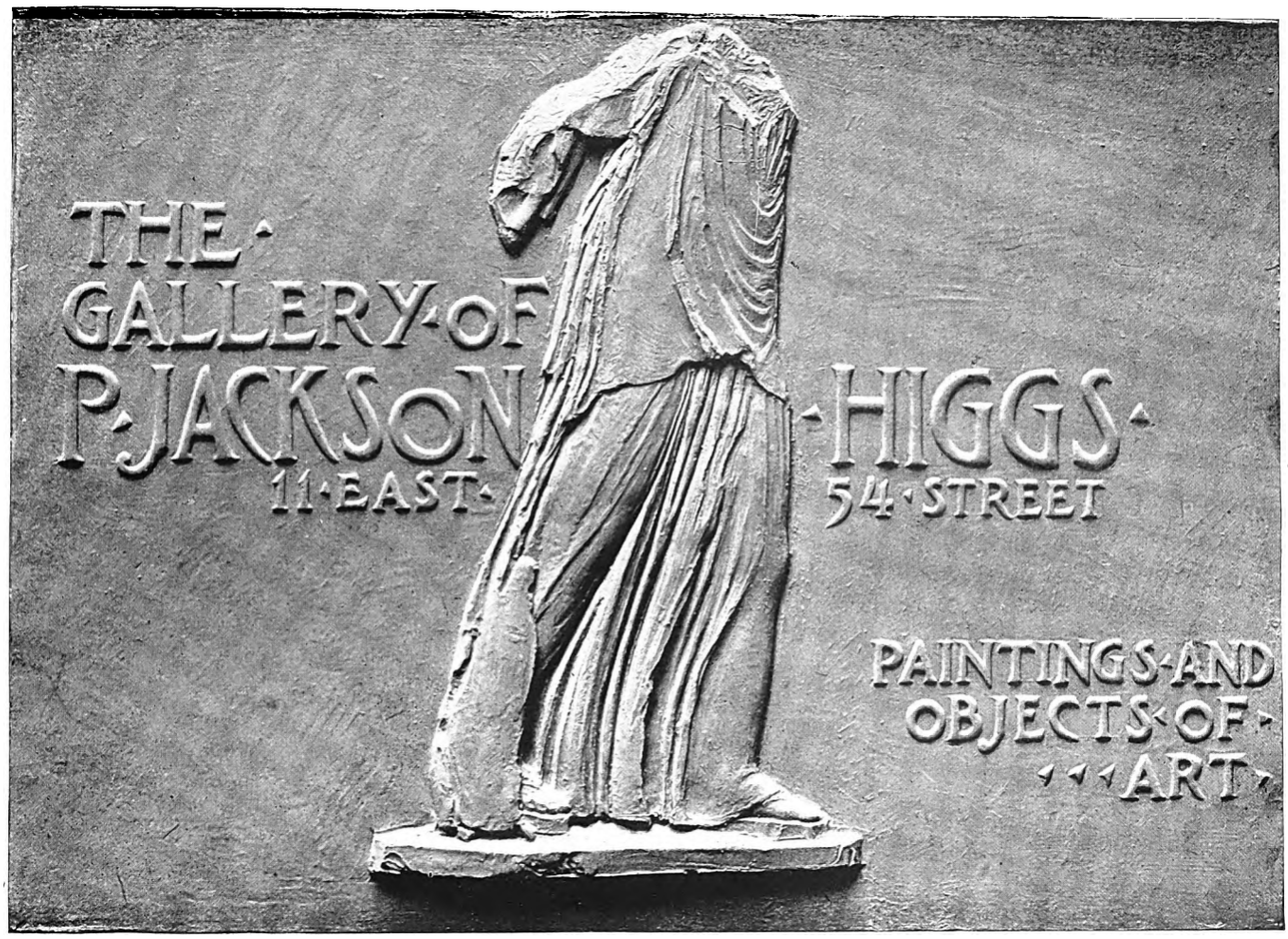


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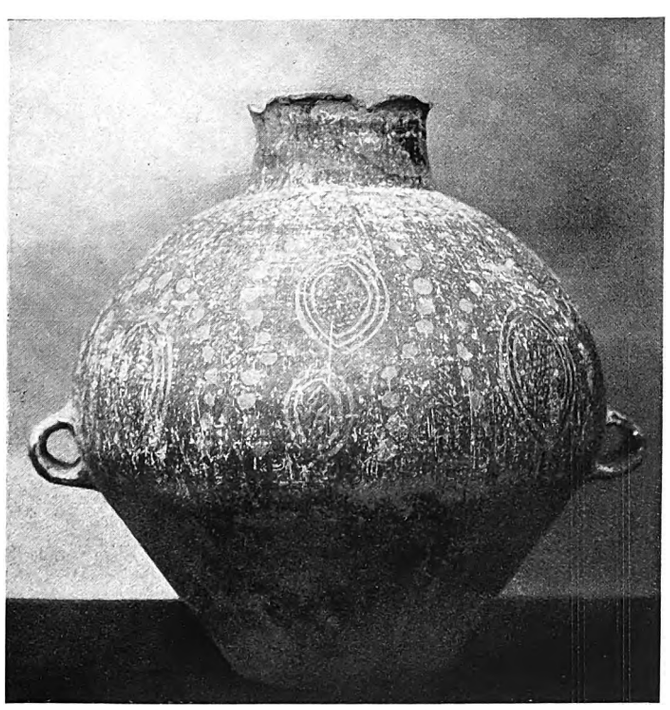

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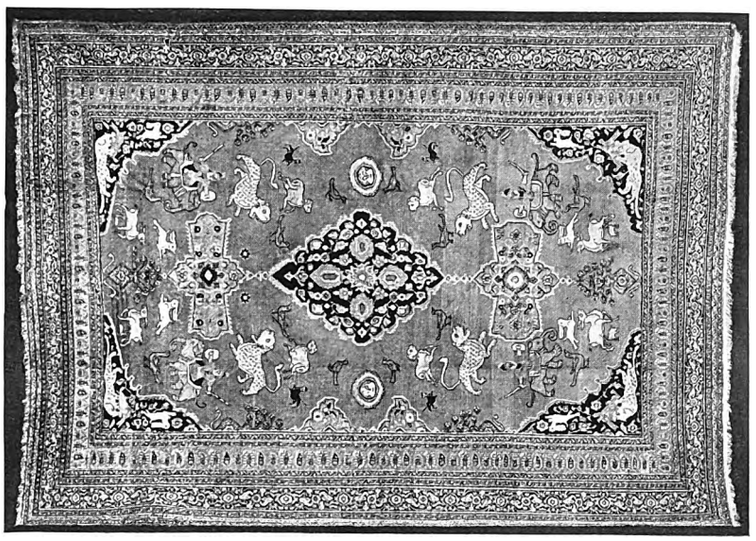

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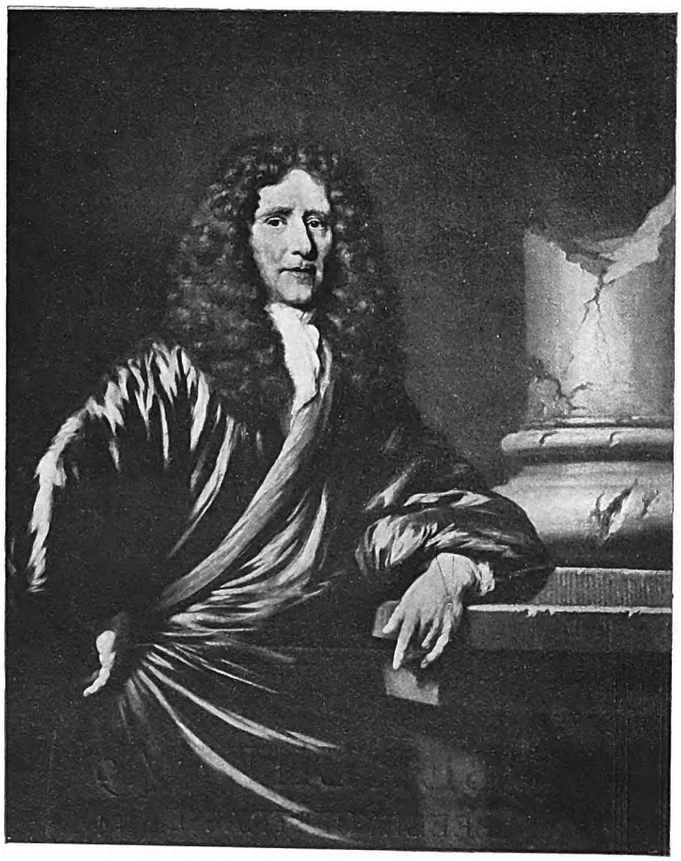

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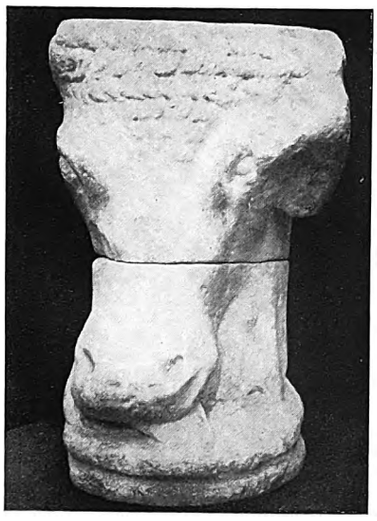

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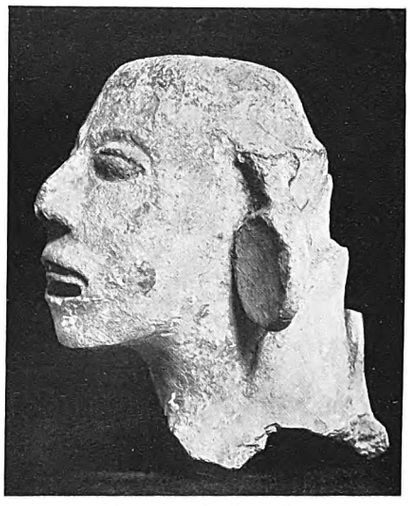

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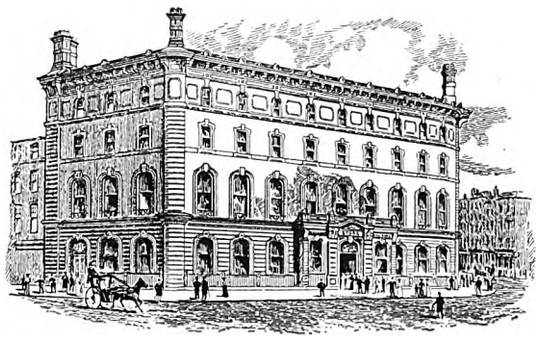

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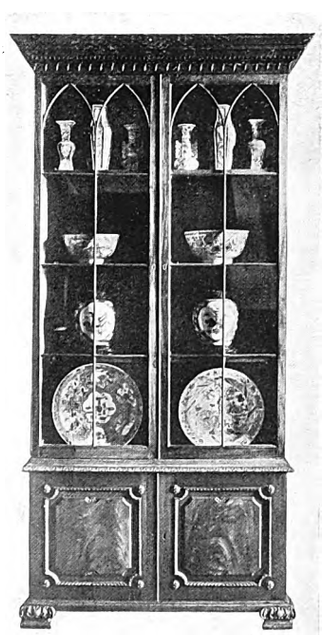

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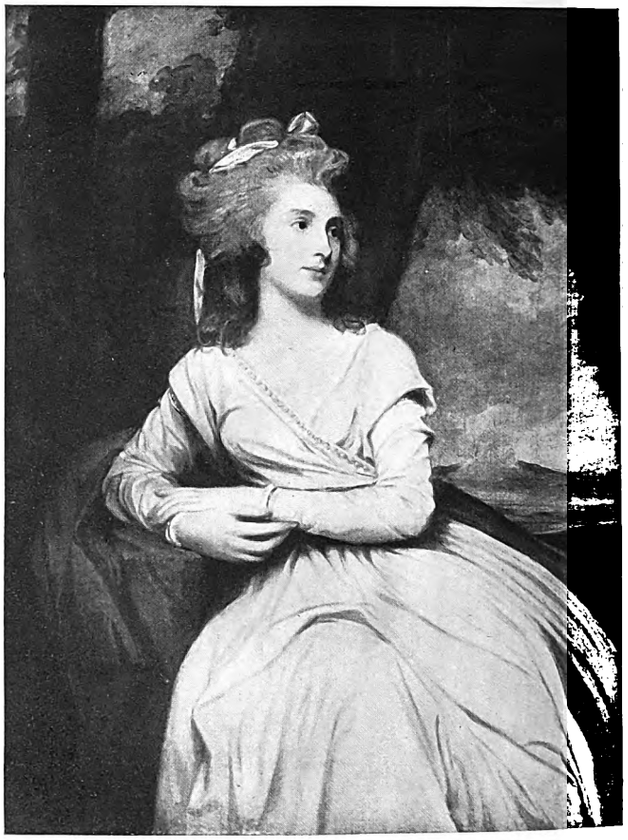
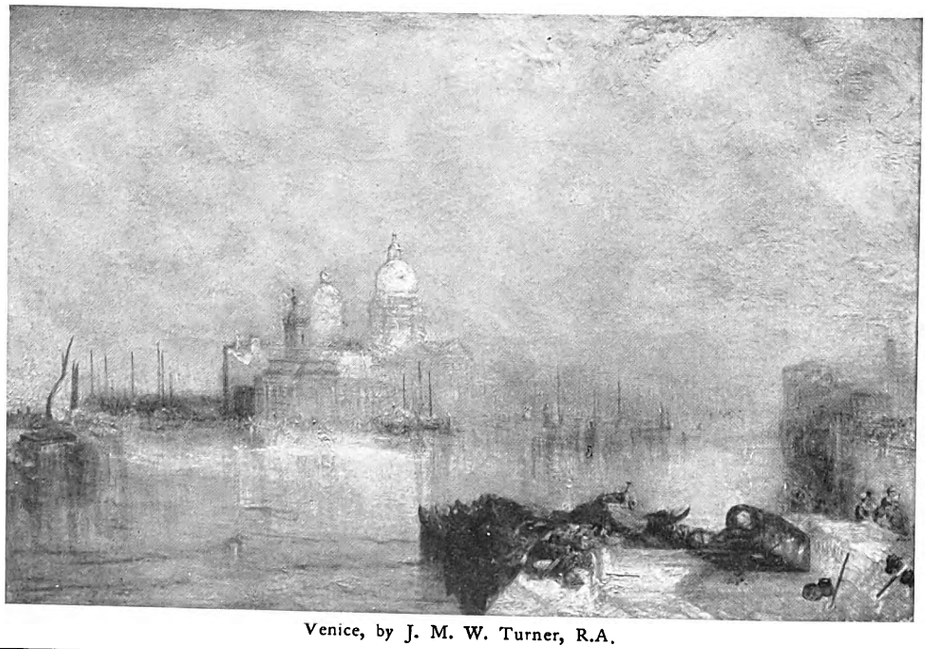


Lady Sullivan, by G. Romney



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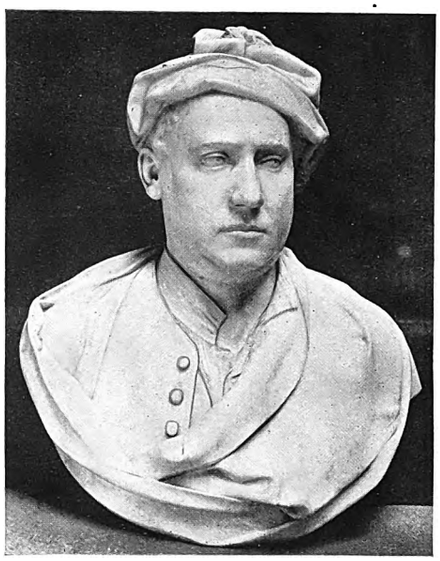

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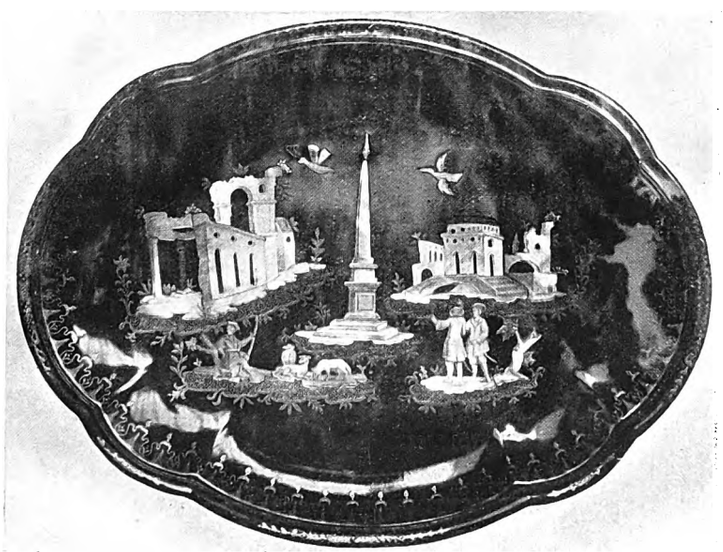

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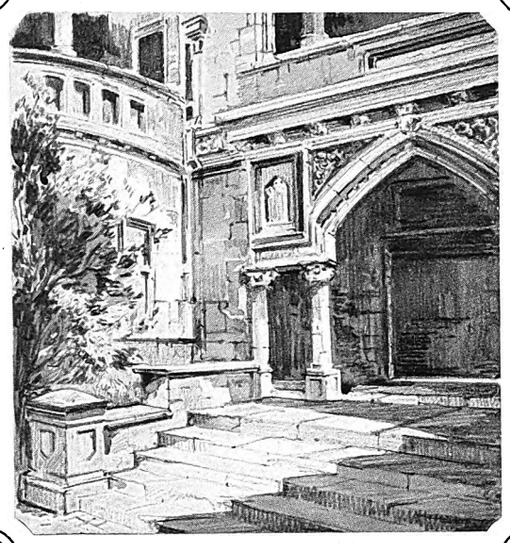

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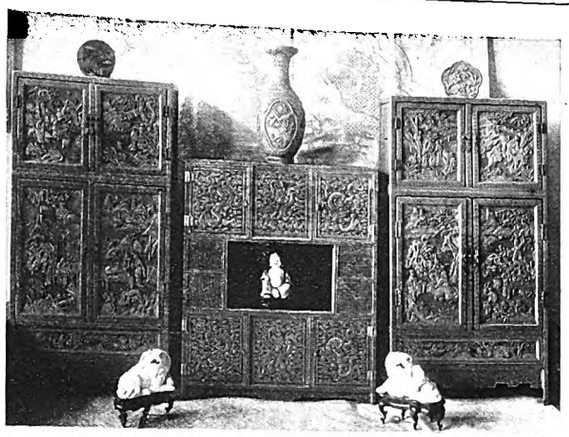

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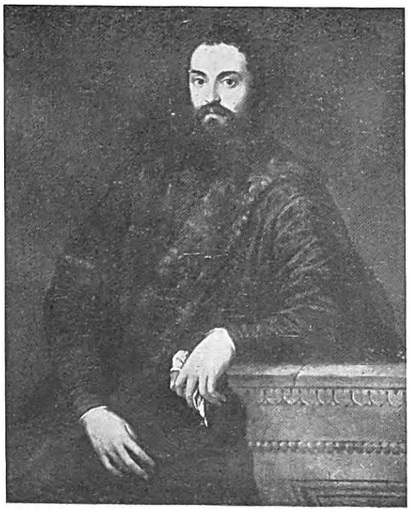

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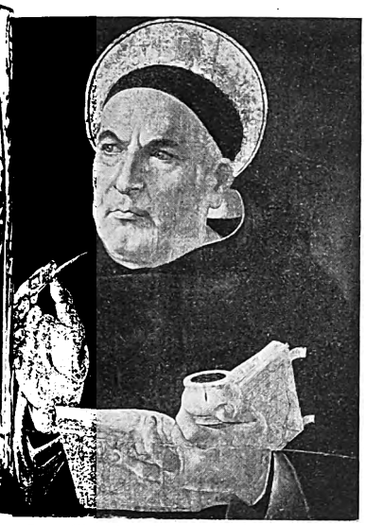

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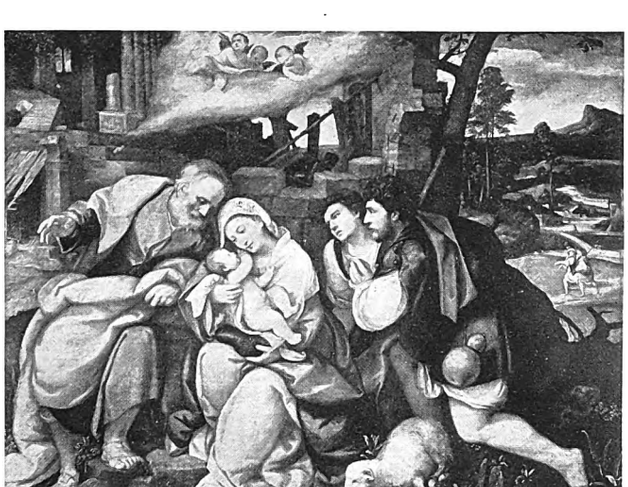

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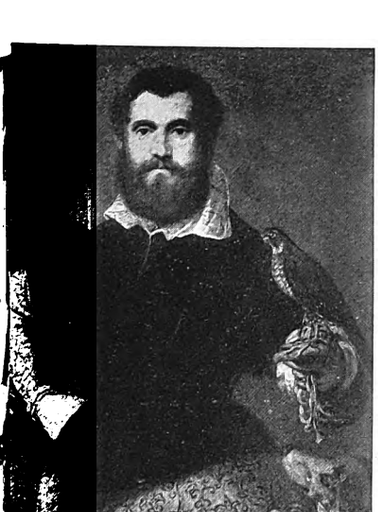

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